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CATALOGUE

OF THE

GREEK AND ETRUSCAN VASES

IN THE

BRITISH MUSEUM

VOL. III.

VASES OF THE FINEST PERIOD.

BY

CECIL H. SMITH, LL.D.,

ASSISTANT IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

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PREFACE.

THIS volume of the Vase Catalogue has been prepared and partly corrected for the press by Mr. Cecil H. Smith. I have revised it and written several of the descriptions. In Mr. Smith's absence in Greece it has been finally seen through the press by myself, with valuable assistance from Mr. A. H. Smith, and especially from Mr. H. B. Walters, both of this department. The Index is by Mr. Walters.

In the Introduction Mr. Cecil Smith has stated, with all necessary detail, the various questions of archæological importance which have arisen in recent years, with regard to the period of vase painting covered by this volume. Among these questions are: (1) the possibility of obtaining more accurate dates than hitherto for the considerable series of vases on which occur names identical with those of historical persons, for example, Miltiades, Leagros, etc.; (2) the extent to which unsigned vases may be attributed to known painters or to particular schools; and (3) the several stages through which the art passed in the course of the period here dealt with.

In regard to the Illustrations, it should be explained that the best of the vases described in this volume have been reproduced in two Museum publications, viz., the *Designs from Greek Vases*, 1894, and the *White Athenian Vases*, 1896. Of the rest, the most interesting will be found in the plates which accompany this volume.

A. S. MURRAY.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES,

1 *March*, 1896.

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INTRODUCTION.

THE vases catalogued in this volume are mostly of the red-figured class. The exceptions are principally those which have the design laid in various colours on a prepared white ground. Apparently the centre of fabrication of both classes was Athens; the period they cover was that in which vase painting most flourished, from about 520 to 400 B.C.

The term "red-figured" applies to those vases on which the design stands out in the natural colour of the clay against a black glaze which covers the remaining surface of the vase. The technical process then was practically an inversion of the preceding method with black figures, the colour which had hitherto been used for the design now becoming the background. On the black figures inner details of drawing had been rendered by the addition of purple and white, or by the laborious use of a graving tool; in the new style these details are indicated by brush lines, in which every refinement of tone can be attained, from deepest black to brightest yellow. The advantages thus offered, as against the uncompromising engraved line of the former method, contributed more than anything else to the success of the new style; but the method was not immediately perfected; there was an interval, during which the traditions of the black-figured style played a considerable part before being finally discarded.

Briefly stated, the process in the red-figured style is as follows: on the vase of red clay, which has been baked sufficiently to set but not to harden it, the artist sketches his design with a fine point, correcting and re-correcting until the outline meets his approval; this outline is then laid in with a brush charged with black varnish, to the width of about $\frac{1}{8}$ inch around it; this marks the limit up to and upon which the varnish of the background is to go; then the artist fills in his details; first the more prominent features, such as eyes, mouth, articulation and drapery, with strong lines of black; then (in the best period) the finer details of anatomy, &c., with delicate lines or washes of a brown colour, usually formed by thinning out the black pigment used for the main outlines.

This new method opened a path for the freer exercise of the imagination. We can trace in the vases catalogued in this volume the stages of a richer artistic conception, an increased power of expression, and the shaking off of restrictions which had fettered the former style, till the red figure stands out against the black, unencumbered with anything which might distract the eye from following the purity of its outline.

Greek ceramography coincided in date with the new impulse given to painting at Athens by Polygnotos, Micon, and Panaenos. A minor art depending on the brush could not remain insensible to the new attraction. At first the influence was comparatively harmless. So long as the great painters were occupied in depicting large and simple compositions of a decorative nature, the vase painter could follow, at his own distance; and the result is shown on the vases in an added richness of style, and in the introduction of gilding and new colours. But from this time a gradual deterioration of style sets in: the strong free drawing which had succeeded to the severe tradition of the archaic manner gives place to an ultra-refinement which tends to become empty and insignificant: mythical subjects become rarer; inscriptions come again into use to invest meaningless characters with a fictitious mythological importance, and the real interest in the subject gradually dies out.

While the red figures reflect the influence of the great painters, there is another class of vases (here catalogued under the letter D) which more nearly represent their actual method. The habit of painting on a white ground has been already traced through its earlier stages in vol. ii; the practice continued throughout the period now under consideration, some of the vases included in the last volume being contemporary with the earlier examples of this series (see vol. ii, p. 47). In the early part of the fifth century, however, examples of this method are of comparatively rare occurrence: they consist for the most part of vases of the shapes familiar in the former century (B 613–681); among them the lekythos does occur, but not more frequently than the oinochoè and alabastron. Towards B.C. 450, however, the form of vase most preferred for this technique is the lekythos: for some reason which is unexplained the white lekythos came much into vogue at this period as an appropriate offering at a tomb, and consequently the subjects represented on this class of vases are to a large extent sepulchral in character. The prevailing tone of these scenes is that of pathos such as we see it in the greater art of the time: from the sixth century downwards painting had been employed for the decoration of funeral monuments, of which the stelè of Lyseas in Athens is a well-known example. To these stelæ the white funeral lekythi may most appropriately be compared.

The methods of drawing on the white ground of these vases are directly developed from those of the similar vases catalogued in the preceding volume. On the Pasiades alabastron (B 668) the design was seen to be traced in black outline, the details indicated either in lines or a wash of the same colour, or in a brownish-yellow produced by thinning out the black. The same process is adopted in all the earlier examples of the present series: occasionally purple is introduced; and a kind of pinkish brown, a colour which is found on the early white ware at Naucratis; less frequently a wash of lustrous black is used for drapery.

In the next stage the outline is drawn in black or brown, and a shiny black picked out with purple, or the same pinkish brown are used: occasionally the flesh of women is indicated in a gleaming white which contrasts with the creamy yellowish tone of the background. This principle had also obtained in the

Naucratis ware; in one instance, D 21, this added white is used for the plume of a helmet, in another, D 33, for the flesh of a male figure, but in this case the genuineness of the colour is not undoubted. Towards the end of this stage a rich vermilion is introduced, usually for drapery; this colour, consisting of a thin unglazed pigment, apparently argillaceous, is very easily rubbed away, and is usually less well-preserved than the others. It is nevertheless largely employed in the third stage in place of the black or brown for the outline, as well as for drapery, &c.: this change takes place towards the end of the fifth century, when the designer becomes free even to carelessness, or elaborates his composition till all its charm is lost; the range of colours is further increased by the addition of a green and blue. For a general discussion of the white lekythi see Pottier, *Étude sur les lécythes blancs.*

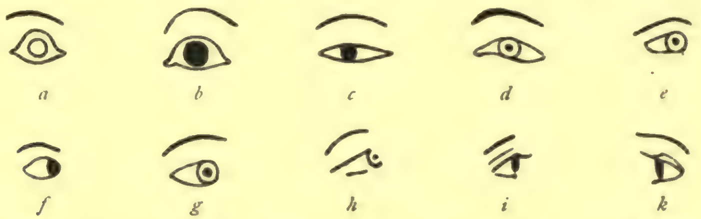
The red-figure style, like the paintings on a white ground, is in principle contour drawing as opposed to the silhouette of the preceding style. Drawing in contour or outline had been in use at an early stage of the Corinthian and Oriental fabrics, and especially on the Camiros and Naucratis ware. Then probably followed an intermediate stage, as represented by the fragment of a stand (E 812), on the interior of which is a design drawn in black outline on a red ground.

It is in vases of the kylix shape that the earlier stage of the red-figure style is most clearly traceable: on the hydria and amphora older traditions still linger, so that we not unfrequently find artists producing at one and the same time kylikes of the developed red-figure style, and hydriæ or amphoræ with black figures. Instances also occur of a vase painted in both methods. A kylix at Palermo, signed by Andokides (*Jahrbuch* 1889, p. 196, pl. 4), has a curious combination of the two styles: on the exterior are two pairs of colossal eyes; between one pair is a group in black figures, between the other a group in red figures; beneath each handle is a group, of which one half is in red, the other in black figures. Three instances of the mixed style are included in this volume in the kylikes E 2–4. Two of these have the interior scene in black figures, the exterior in red, and in this respect offer a parallel to the amphora B 193, which shows the two methods in contrast on its two sides. As an example of the effects likely to ensue from such a juxtaposition, it is interesting to compare the kylix E 11, signed by Pamphaios, with the hydria B 300, also by that artist. In the exterior scenes of the kylix the artist curtails his space laterally by the introduction of two figures, symmetrically grouped on either side, which have no connection with the action going forward, and fulfil a merely decorative function. In the kylikes E 3, 4, 5, 6, the same effect is attained by the old expedient of colossal eyes, which, however, are of rare occurrence in red-figure painting. Similarly, again, in E 11 we have a survival of the horror vacui. Pamphaios has been brought up to a tradition of filling in the field around his figures: here it is effected by the introduction of a medley of letters which spread all over the ground and make no connected sense.

In the black-figured style the hair of human figures was usually indicated as a black mass, and therefore stood out naturally against the light background.

In the present style one of the first tasks was to separate this black mass from the black background. Various methods were adopted: the most usual in the earlier examples is a reversion to the old engraved line; gradually this was superseded by a thin line left unpainted. The growing desire to give detail to the mass of hair shows itself first in the treatment of the individual locks on the forehead, or the waving of the outline; sometimes dots of black paint are added, giving the curls an appearance of low relief, in rows over the forehead, against the outline, or covering the surface of the hair, thus corresponding with the practice of Attic sculpture shortly before B.C. 500. In one instance (E 36) the hair of Theseus is indicated by fine strokes of brown painted on the red background. The same method, with occasional introduction of white, naturally suggests itself for the representation of aged, bald or partially bald figures. In E 17 and E 364 the ends of the hair are painted in purple.

Another detail in which development can be traced is the treatment of the human eye (see illustration, figs. *a–k*). In the former style the eye of a face in profile is invariably drawn as if it were in full face, or rather, in plan; the pupil is a complete circle, enclosed within the lids, and these are treated as two segments of a circle. In the early red-figure vases, the first stage is to represent the pupil as a black disk set in the centre of an outline, of which the outer angle is gradually prolonged until it approximates to the true profile outline; next the pupil is moved within this outline upward, downward, or inward, according to the action intended to be imparted to the head. By the end of the severe stage two further improvements have been effected: the disk occasionally gives place to a circle with dot in centre, and this circle is moved to the inner junction of the lids; next the inner angle is gradually opened out, until the true profile appearance of the lids is attained; and, finally, in the strong style, the pupil and lids both assume their correct profile form. After this the only further improvement is to give the upper lid its complete form.



A similar development is observed in the drawing of eyelashes. In some of the earliest red-figure vases (for instance, E 15, E 458) both upper and lower lids are furnished with a fringe of short strokes projecting outwards. This experiment seems to have been considered unsuccessful; at any rate, through the severe and strong styles it is rarely found,* and it is only when the true profile is attained that the eyelash re-appears correctly drawn. These developments offer an exact parallel to the treatment of the eye on the sculpture and coins of the period with which we are dealing [*cf.* Conze, *Über die Darstellung des menschl. Auges in ant. Skulp.*; and 'Εφ. 'Αρχ. 1891, p. 163].

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* The Berlin cup by Euphronios, painted on a white ground (Hartwig, *Meistersch.* pl. 51), is a notable exception.

Another advance in drawing effected by the artists of the first half of the fifth century was in the representation of the drapery. At first the folds were confined to the part of the chiton below the waist, where they are arranged in symmetrical groups of long parallel lines. Figures in violent motion have usually a short chiton, which is drawn up in front so as to leave the legs partially undraped. Later the folds are allowed in some degree to follow the motion of the body, but the most important step comes in the period of Euphronios, who is perhaps the first to suggest in the dress of his figures a contrast between a soft and a rougher material. By the use of fine brown lines for the chiton he indicates the soft and nearly transparent fabric which answers to every movement of the limbs, and is probably the same as is represented in the statues from the Acropolis of the beginning of the fifth century. The idea of transparency is indeed so far carried out that the principal outlines of the form are, in many cases, faithfully represented within the drapery.

It is now generally agreed that the stage of development reached by the early painters in red figures corresponds to that of Kimon of Cleonæ, whose improvements in painting are described by Pliny (N. H. xxxv. 56). This artist was said to have introduced "catagrapha," and to have been the first to represent the joints separating one member from another, to render the veins, and to "invent" creases and folds in drapery. The reference to joints and veins would apply equally to the vase painters of this time, who study carefully the minutest detail of anatomy, and occasionally indicate even the nails of fingers and toes [see E 12, D 2, D 4]; and the treatment of drapery there referred to corresponds to that which has just been described. The term "catagrapha" is further explained by Pliny as meaning "obliquas imagines," and as the art of varying the drawing of the face in cases where the figure is intended to look back, up, or down. The most natural explanation of the term "obliquas imagines" seems to be the representation of the human body in positions other than the purely profile, and where the line of sight or standpoint may shift above or below the horizontal. In the vases of the period of Euphronios we have, in fact, just this innovation, which prepares the way in linear drawing for the development of perspective and foreshortening. To appreciate the significance of this discovery, we have only to compare the vases painted before this date—for instance, the earlier vases of Cachrylion with those of his later manner. In the earlier vases, as in Egyptian paintings, the face and limbs are in profile, while the chest and shoulders are in front view. When once the profile aspect of the shoulders is attained, a new world of movement seems to be opened to the artist. E 33 is an example of the transition, showing one instance of the improved, among several of the old, method.

It is probable that Pliny's use of the term "catagrapha" is not intended to apply to the human face, of which the drawing in foreshortening and perspective seems never to have been developed in vase-painting. It is not, in fact, until a late stage of the red-figure period that we find the human face even in the ordinary three-quarter aspect, and even the boldest of the painters of the best period are limited to two aspects, the purely profile and the purely full face; within these limits the head is thrown back or forward, and the movement of the eyeball already noted assists in producing the intended effect [see *e.g.* the interior designs of E 20, E 37]. Signs are not wanting, however, of an occasional experiment beyond these limits; on a kylix in Munich ascribed to Onesimos (Hartwig, *Meistersch.* pl. 59, 2), the head of a dying Centaur is drawn in a position which is an endeavour to represent the three-quarter aspect of a face seen from above. But this and other cases of full-face drawing [such as E 67, E 74] are exceptional.

The period of progress associated with the names of Euphronios and Brygos, as distinguished from the stage of transition from the black-figured style, with its somewhat formal and cramped methods, was characterised by an individuality and freedom which were partly the cause and partly the effect of a closer study of nature, and of an increased capacity for rendering it (Hartwig, *loc. cit.* p. 95 foll.). From an early stage of the red-figure period the Greek artist understood perfectly the anatomy of the human frame. If he preferred to treat it from an eclectic and occasionally from a decorative point of view, there was always a profound knowledge of truth underlying this treatment. With the growth of the athletic festivals and of interest in the palæstra, the Greek artist had the advantage of constant opportunities of study of the nude form; he was accustomed to regard even the draped form mainly in its relation to the nude: his drapery is so managed as to charm by its contrast with the nude; and beneath the drapery the nude form of the preliminary sketch can usually be traced. The decorative instinct is often seen cropping out in small eccentricities. On E 25, for instance, the clenched hand of the youth under his mantle is drawn as a spiral: on the Berlin Peithinos cup (Hartwig, *loc. cit.* pl. 24, 1) the clasped fingers of Peleus become a mæander; and on the Meidias vase (E 224) the tufts of hair against the shoulder and flank of the horse, and on the breast of Zeus, are decoratively treated like a sprig of foliage.

The vases of the first stage, in the present volume termed *archaic*, include all those in which the drawing is still struggling with the stiffness and want of technical freedom which had marked the black-figure style. This is succeeded by the *severe* stage, marked by a minute attention to detail and greater freedom, but with a certain dryness of treatment, and technical power still incomplete. This immediately precedes the *good period*, in which, with a technical method more or less perfect, several sub-divisions or varieties of treatment are remarked. The first of these, the *strong* style, is characterised by a somewhat tense and dry vigour, which, in the natural reaction against the early rigidity, delights in the mastery of difficult subjects. Very little later is the *large* style, in which a breadth of effect is the principal object aimed at, with a consequent statuesque dignity of pose and composition: followed by the *fine* * period, in which the culmination is reached of both technique and composition; the *late fine*, in which certain mannerisms born of technical ease begin to creep in; the *elegant and refined*, in which the drawing is merely dexterous and graceful, without much originality or vigour; and, lastly, the *late* style, in which the florid and pictorial have asserted themselves, and the composition is frequently careless or coarse.

In the later vases of the fine style it has been suggested that we may distinguish, in the rendering of the standing human figure, the influence of one or other of the great sculptors of the time: in the statues of Polycleitos the moment chosen for representation is that of entering into repose, where the weight is rested entirely on one leg, and the other leg is drawn back: this attitude on vases belongs to the drawings of the time of the Meidias hydria (E 224). In the sculptures of Pheidian style the standing figure is shown in permanent repose, with the body easily balanced on both feet; and this type is adopted by all the Attic vase painters subsequent to about B.C. 430 [Winter, *Jungere Att. Vas.* p. 10]. In the treatment of drapery on these later vases, a motive which probably originated with Pheidian sculpture is monotonously repeated; the folds of the chiton are drawn obliquely over the foremost leg in a manner which soon becomes formal and lifeless.

In the vases of this series the question of locality offers scarcely any difficulty. It is practically certain that the vast majority of them were made at Athens. We have the evidence of the vases themselves, their similarity of technique, style, and choice of subject, the inscriptions, and, generally, the continuity of idea uniting the whole series, which is closer than would have been possible in a commodity issuing from various centres of fabric widely separated from one another. It is true that in certain localities, in Italy, Sicily, and Greece itself, we occasionally find series of vases belonging to this period, in which there seems to be a preference for a particular style of painting, or even for a particular form of vase: on this account it was formerly the habit to speak of a "Nolan" fabric, just as more recently it has been customary to talk of a "Gela" style of white lekythi: but while the "Nola" ware is undoubtedly of Athenian origin, the "Gela" lekythi have now been found at Eretria and elsewhere, and were therefore probably imported from some common centre, such as Athens. Any apparent adaptations of style to locality need indicate nothing more than the peculiarities of different potters in the same Athenian kerameikos, of whom one firm may have held the monopoly of export, say to Nola, another to Gela and Eretria, and so forth [Furtwängler-Genick, *Griech. Keramik.* p. 9].

As regards the commencement of the red-figure style, no exact date has been agreed upon. This, however, appears to be certain, that among the mass of pottery found on the Acropolis in the Pre-persian stratum—*i.e.* older than B.C. 480—a considerable quantity belongs to the most advanced stage of the *severe* style, including signatures of most of the chief cup-painters whose names occur during the severe stage and before it. It has been suggested that, as the principal improvements on the Acropolis did not take place until the Kimonian period, B.C. 460, many of the vases here found may belong to the period between B.C. 480 and 460: but the marks of excessive burning still traceable on many of these fragments make it probable that these vases owed their destruction to the Persians, and that 480 is the lowest limit of date assignable to them (*Jahrbuch*, 1887, p. 159).

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* For the stages of transition between the severe and fine styles, see Hartwig in *Festschr. für Overbeck*, p. 25.

From the same source have come inscribed bases recording dedications by persons who may be identified with painters and potters known to us from vases: one such is "Euphronios the potter": another mentions "Nesiades the potter and Andokides." The word potter in this instance undoubtedly applies to both the names mentioned, and it is very probable that we may recognise in this Andokides the artist of the transition period who has left us several signed vases (*C.I.A.* iv. 2, pp. 79–89; suppl. p. 154).

As regards the lower limit of date, there is hardly any doubt that the latest vases in this volume belong to the end of the fifth century. It was formerly the custom to assign all vases inscribed with characters of the enlarged Attic alphabet to a date subsequent to the archonship of Eucleides, B.C. 403, and this would have pushed the latest of our series well down into the fourth century. But it is now clearly shown that the changes in the alphabet officially sanctioned in B.C. 403 had been already in more or less common usage for a considerable time. The period of epigraphical transition is illustrated by the Nolan amphora E 298, where the inscription recording the victory is written in the old style, the καλός inscription in the new. This transition, which we may fairly assign to the latter part of the fifth century, is further marked by numerous cases in which the vase painters have misunderstood the use of the new forms: thus in E 318 we have Ἀλκιμαχως καλως: in E 73 Θητις, Γαλενη (Kretschmer, *Vaseninschr.* p. 107). This stage of the commingling of forms is characteristic of the *strong* style of vase painting, and must have lasted down to about B.C. 420; it is followed by the vases of the Meidias type, E 224, of which the inscriptions are written in a purely Ionic alphabet.

Towards the end of the fifth century an important series of events took place, in the light of which the chronology of vases must be viewed. In B.C. 413 occurred the disaster to the Athenian arms at Syracuse, and in 404 the capture of Athens; historically, therefore, it would seem certain that within this period, and probably for some time after, the export of vases from Athens, and indeed their very fabrication, must have been seriously crippled, if not absolutely destroyed. It is conceivable that in the fourth century the fabric at Athens may have revived; we have, at any rate, a series of Panathenaic amphoræ giving actual dates ranging from B.C. 367 to 313, and it seems clear that the sepulchral lekythi must have been in process of fabrication there in 392, since they are mentioned (contemptuously enough, it is true) in the *Ecclesiazusæ* of Aristophanes, produced in that year. Possibly some of the sepulchral vases in vol. iv. may be of Attic origin; but in any case there is no positive evidence of exported Attic vases which can be assigned to this century. It has consequently been suggested (Milchhöfer, *Jahrbuch*, 1894, p. 79) that by B.C. 400 all the successive styles of purely Attic vase-painting (except those just named), including, in fact, all the vases here catalogued, had had their day. This position, suggested long ago by Ross (*Arch. Aufs.* i, pp. 1–72), but hitherto not generally accepted, is now a natural corollary of the pushing back of the earlier chronology, due to the Acropolis excavations. Even so, it presupposes a development of Attic vase painting which is much more rapid than had hitherto been imagined, but which is by no means incredible when we compare the rate of progress made by the major arts in Athens within the same period. It may be well briefly to examine the archæological evidence which bears on this question.

The principal necropolis of Athens itself has been on two occasions at least subjected to searching investigation. In the excavation at the Hagia Triada in 1879 a considerable number of tombs of the end of the fifth, and of the fourth, centuries were opened, among which not a single painted vase worthy of mention was found. Similarly, in the excavations described in the *Ath. Mittheil.* 1893, p. 73, where 231 tombs were opened, ranging from at least as early as the sixth century down to 300 B.C., the latest vases painted with figures are white lekythi of rough workmanship.

Again, many vases have been found at Camiros, in Rhodes, illustrating most of the varieties of vase painting of the sixth and fifth centuries. One of the latest examples found on this site is E 506, a crater of careless style, which we should naturally assign to a period shortly before 400. About 408 B.C. the city of Rhodes was founded by a combination of the inhabitants of Camiros, Ialysos, and Lindos; the relative positions of the necropoleis of Camiros point to a contraction of that town about this time, and it seems probable that the older settlements gradually sank into insignificance beside the growing importance of the new city. In the city of Rhodes itself not a single Attic vase of a style earlier than E 506 has as yet been found, and, indeed, very few painted vases of any description; E 249 and E 250, two hydriæ of a debased fourth century style, are typical examples of the ware which the city of Rhodes has hitherto yielded. The natural suggestion is that the pottery of the earlier necropolis of Camiros and that of the city of Rhodes represent a continuous development, and that the latest of the Camiros vases were made before B.C. 408.

Several necropoleis containing Attic red-figure or white ware have been opened in Sicily, at Syracuse, Megara Hyblæa, and Gela, and in Italy at Locri, and elsewhere; the latest vases of this ware found here belong to the careless style, of which E 604, from Gela, is a good example. In 405 B.C. the town of Gela was taken by the Carthaginians, and the remnant of its inhabitants was transferred to Leontini; we may therefore conclude that the careless style was in vogue at Athens before 405. It is probable, indeed, that this style was even earlier, for it is unlikely that any trade between Athens and Sicily can have continued during the war which broke out in B.C. 427.

In the vases from Campania (sacked by the Samnites in B.C. 424), Cyprus, Naucratis, Benghazi, Kertch and other sites, we meet with similar evidence, all tending to prove that the importation of Attic vases, including all styles down to the careless, continued unbroken so long as the Athenian supremacy of the sea lasted. But towards the end of the fifth century, somewhere between B.C. 427 and 405, the fabrication of Attic painted vases comes practically to an end*: the next vases to come forward in these sites are of the styles which we are accustomed to associate with Southern Italy. If the Attic manufacture revived in any form in the fourth century, the revival was for the most part probably confined to common white lekythi intended for the home market, and the annual prizes for the Panathenaic games.

It is possible that Athenian vase painters may have settled in other cities to carry on their industry. On one lekythos found at Panticapæum (*Arch. Zeit.* 1856, pll. 86–87) is painted a subject which presents marked local colour and answers to what we may imagine local taste to have required in that colony: the vase belongs to the class of "aryballi" (lekythi) with gilding; the artist Xenophantos calls himself an Athenian, and it is reasonably argued that if the vase had been made at Athens, he would not have added this qualification.† In any case, the date of this vase cannot be much later than B.C. 405, and is probably, if the above conclusions are correct, considerably earlier.

The shapes of vases in this period are, roughly speaking, the same as those of the preceding style with black figures (see vol. ii, pp. 3–6, 45); but among them certain developments of form can be traced, and a preference for certain shapes at certain stages seems clearly established. For this reason the vases in this volume have been arranged according to their form, rather than according to supposed chronological divergences of style of which the basis is not always quite sound.

As was already stated, the characteristic form in the first half of the period—down to about 460 B.C.—is the *kylix*, and though other forms, such as the amphora, stamnos, and hydria, still continue in use, it is on the kylikes that we best can follow the development of the early red-figure style. The kylix probably owed its selection to the fact that in the development of the red-figure style out of the preceding style, the first stages of the improvement seem to have been associated‡ with this form. On the exterior the band suitable for decoration is divided into two by the handles. The surface recedes both in a vertical and horizontal direction; consequently the difficulty is great of arranging a composition so as to give from all points of view the effect of correct drawing. In the earliest kylikes the difficulty is evaded by the introduction of the large eyes as in the preceding style, or else of exaggerated palmettes, or even of heraldic animals; by this means the space available for design is limited to the centre of each side, midway between the handles.

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* On the other hand, see Hartwig in *Mélanges d'Arch.* 1894. p 11, who says that fragments of vases of the fully developed fine style have been found around the site of the tomb of Dexileos, who died in B.C. 394–3.

† The only other artist whose signature takes this form is Teisias, who seems to have worked in Bœotia.

‡ It does not, however, follow that Klein is correct in his account of the evolution (*Euphronios*^{2}, p. 32) of the red-figure style and its connection with the Gorgoneion on the interior of the black figure kylix (see *Berlin. Phil. Woch.* 1894, p. 112).

The interior, on the other hand, offers a free, nearly flat space, which, in point of size, is only limited by the circumference of the lip. In this respect it presents the nearest analogy to the painted pinax, which from a very early period had offered an unlimited scope for the painter's skill. An intermediate stage is shown in the circular plates (B 589–592, E 135–137), which are little more than disks of terra-cotta, painted with a subject in black or red figures.* During the earliest stage the tendency is to assign the important subject to the interior, and many cups at this stage have the design on the interior alone. In the best period the interior and exterior are often treated with successive episodes of one and the same story; later, again, the interior scene comes to the fore, the exterior being now treated with groups of figures, which are often merely decorative adjuncts and without significance.

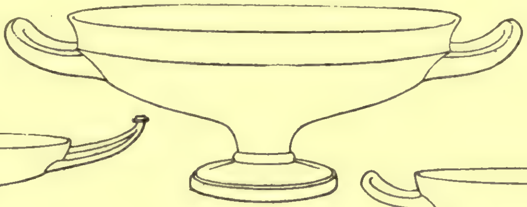

Fig. 1. KYLIX.

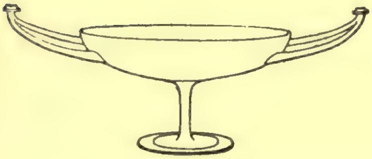

Fig. 2. KYLIX.

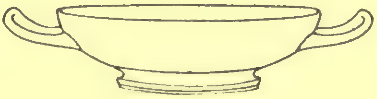

Fig. 3. KYLIX.

In the earlier stages of this period the two forms of kylix inherited from the preceding period are both in use, the older form with the splay, hollow foot set nearly at right angles to the curve of the body (vol. ii, fig. 16), and the more graceful form, with the solid stem, forming in outline an S-shaped curve with the body, and with a disk-shaped foot more or less concave in the centre (*ibid.* fig. 18). A slight variation of this, thicker in modelling throughout, and with offset lip, is affected by Brygos (fig. 1, see E 65). Very soon the older form entirely disappears, and the younger remains a fixed type down to about B.C. 450. At this period various modifications are introduced; one very delicate form, associated here with the signature of Sotades (fig. 2, D 5–7), has V-shaped handles,† slightly curved, resembling the breastbone of a chicken, with a moulded rosette on the angle; in another and later variation (fig. 3) the stem is altogether dispensed with, and the broad foot starts direct from the body. This form is usually very thick and heavy in the modelling, and has the lip slightly offset. The interior design is often omitted, or consists of a linear pattern lightly impressed on the surface and glazed black. In the last stage of the kylix the stem reappears, and the body and foot are as nearly flat as possible, all the beauty of curved outline being lost.

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* For a fuller discussion of the interior scenes of kylikes see Murray, *Designs from Greek Vases*, p. 4.

† The same form of handles occurs in a black-figured cup signed by Ergotimos, *Wiener Vorlegebl.* 1888, pl. iv, 2*a*.

During the black-figure period the form of *hydria*, with nearly flat shoulders and a back handle rising above the lip (vol. ii, fig. 14), remained almost invariable. This form is represented in the early red-figure style by a few examples (E 159–163), but soon makes way for a series in which various graceful developments are shown. The tendency here, as in the kylix, is towards the adoption of an outline which is curvilinear throughout. When the necessity for arrangement of the design in two or more bands is no longer felt, the tectonic separation between shoulder and body is done away with, and the outline sweeps in a single curve from lip to foot (fig. 4); the handle at the back no longer rises above the lip, creating a right angle with it, but forms nearly a circle with the curve of the lip and neck. This form, which is sometimes distinguished as *calpis*, is also found, though rarely, among the later black-figure vases (see B 315, B 346, B 349), which are probably contemporary with the early red-figure period. As to the field for decoration, the issue now lies between the shoulder alone or the shoulder and body combined. The shoulder offers a long, narrow band, which terminates only in the handle at the back (E 165, E 168–170); the body and shoulder together offer a rectangular panel, which is limited on either side by the side handles, and thus we have the old issue reopened as between a frieze or a panel design. In the end the panel design wins the day, but for a considerable period it is clear that both systems continued side by side. The most successful solution for the decoration is probably that in which a single figure or group is drawn on the front of the body, spreading up over the shoulder. For typical harmony of outline and design E 179 is a masterpiece; in this vase the single figure of Nikè is drawn with a swing and yet a simplicity of lines which combine with and assist the admirable purity and flow of the form itself. In the more elaborate compositions which come later into vogue, the modelling of the vase is subordinated to the design, which is often overcrowded and unsuitable. In the Meidias vase (E 224) a combination of frieze and panel is attempted, but the result is more pictorial than the true canons of decorative vase painting would admit.

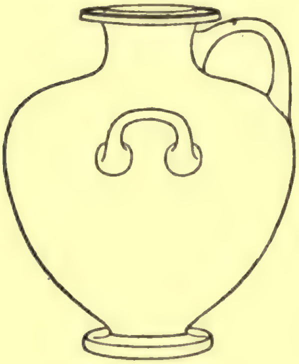
Fig. 4. CALPIS.

The forms of *amphora*, which in the preceding style had been so popular (vol. ii, figs. 13, 15), are rarely found with red figures. A few instances occur in the early stage (thus E 253–256 have the broad grooved handles, E 257–264 have the cylindrical handles), and they are not unknown in the more advanced period (E 284): but such instances are rare, and the old forms give place to two principal variations. On the one hand we have the *pelikè* (fig. 5), a somewhat clumsy development in which the foot is done away with and the body swells out from the handles downwards: the earliest example of this form in the present volume is E 365, which belongs to the end of the severe stage. On the other hand we have the "*Nolan*" *amphora* (fig. 6), belonging principally to the same period: the name is only applied as a convenient distinction, a large number of this variety having been originally found at Nola, though almost certainly made at Athens. The form is a direct descendant from vol. ii, fig. 15, but is altogether slimmer, and has a longer neck: it varies very little in height, and has by preference one figure on each side, the neck and lower part of the body being left without ornament: the handles are usually reeded, and have often a small palmette painted at the lower insertion; in the earlier examples, which date from about B.C. 460, the obverse and reverse are usually treated as parts of one and the same design. Next to the kylix, which it succeeds in popularity, this is the most characteristic shape of the fifth century. A slightly earlier phase of this form is illustrated by the Leagros amphora, E 265, and also by E 266 and E 267: as a rule, this variety is slender and taller, with plaited handles, and has only one figure on each side, extending from the shoulder downwards. Another very beautiful form of amphora, rarely found, is represented by E 350; it is developed out of the Panathenaic form, but with a shorter body in proportion to its height, so that it nearly approximates to the best type of the hydria. The foot is either very small, or, as here, reduced to a mere knob: this example dates from about B.C. 470.

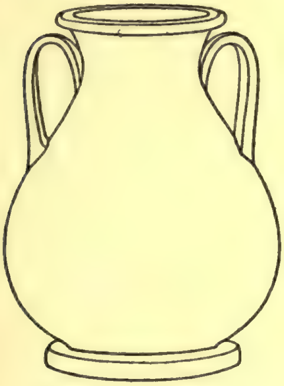

Fig. 5. PELIKÈ.

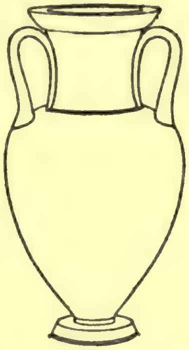

Fig. 6. "NOLAN" AMPHORA.

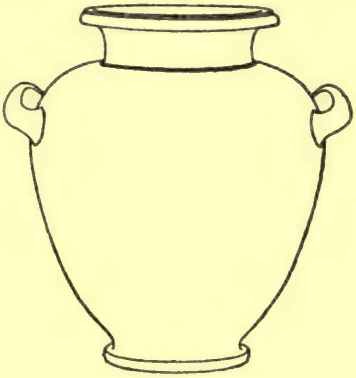

Fig. 7. STAMNOS.

A favourite form for a limited period is the *stamnos* (fig. 7), which in general outline is similar to the hydria, but which, with its two horizontal handles on the shoulder, offers the same kind of field for the painter as the amphora. This form of vase seems not to have been evolved previous to the red-figure style: the earliest examples are connected by their inscriptions with the kylix painters: the latest seem to fall about the time of the vase painter Polygnotos, so that this form was probably not long in vogue. The ornament other than figures is usually confined to a small palmette under the handles, and a band running all round below the design, which occupied the entire height of the body. In the earlier specimens the number of figures is limited to one or two on each side: in the later they are more crowded, and the ornament is often more elaborate (see Brunn-Lau, *Die gr. Vasen*, pl. 27, 1; 28, 1).

Another two-handled vase in favour among the later cup-painters is the *cotylè* (fig. 8), a form developed out of the earlier skyphos (vol. ii, fig. 2). E 140 is a fine specimen signed by Hieron: another example (E 139) signed by Pistoxenos belongs to the bloom of the early stage. Probably the shape did not long remain in vogue; two small vases of this form were found in the same tomb with the Aphroditè cup (D 2) at Camiros, and these are among the latest examples of this form in Attic fabric. Later on it comes into use again in the fabrics of S. Italy. One series of Attic cotylæ seems to stand apart: these vases, of which a considerable number are known (E 152), are all of much the same character and size, and have all the same design, an owl standing within an olive wreath. This design is familiar on the coins of Athens as an official Athenian symbol, but it is difficult to explain its occurrence on these vases unless on the theory that they had been made for some special official or religious occasion. In one case (E 547) this design is found on an oinochoè, in another (E 158) on a cantharos.*

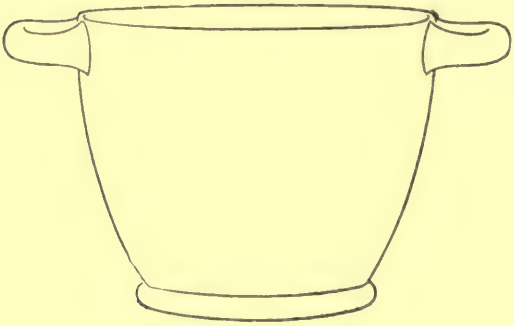

Fig. 8. COTYLÈ.

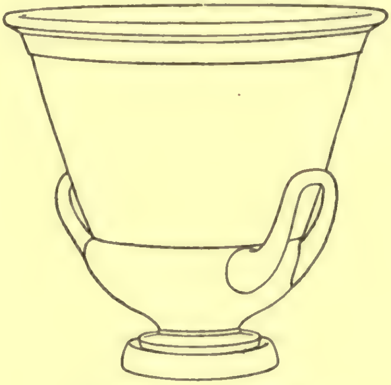

Fig. 9. CALIX CRATER.

The calix-form *crater* (fig. 9) was another shape in use among the cup-painters, and seems to have been the earliest form of crater in such use: examples of it have come down to us signed by Euphronios and by Euthymides:

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* In 1867 a vase was found at Athens inscribed "demosion," and supposed to be the official choinix measure: it was stamped with an owl and olive branch.

after about B.C. 460 it takes a somewhat lighter form, approximating more to the calix of a flower. This vase offers an excellent field for large compositions: a band of pattern round the lip, and another on a level with the handles, give a natural limit for a design of unusual size: the subject is mostly treated in a large simple composition involving few figures. E 458 is an instance of the earlier style. E 460 is somewhat later: still later are E 463–465; in E 462 the shape has been treated with a continuous frieze around the body and figures arranged on different planes. In E 467 the field is divided horizontally into two friezes, forming four separate scenes.

A crater of rather later origin is the bell-shaped *oxybaphon* (see *e.g.* E 492): the earlier type of this form is splay-footed and heavy; gradually it becomes lighter, with a foot relatively higher, and in this type is a favourite form of the next period (see vol. iv., fig. 1); a special characteristic is the laurel wreath around the lip.

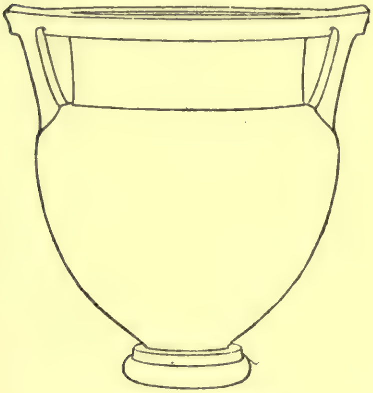

Fig. 10. KELEBÈ.

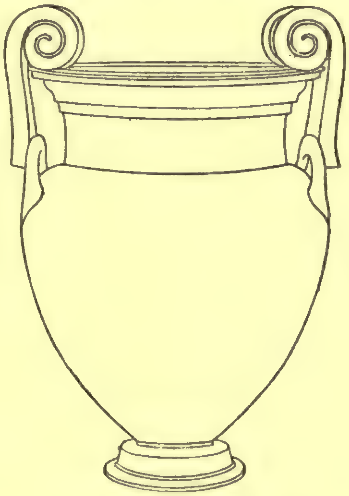

Fig. 11. VOLUTE CRATER.

Another development of the crater is the *kelebè* with columnar handles (fig. 10), which is a descendant of the Corinthian (vol. ii, fig. 7), and continues in use down to a late period of the fourth century. The designs almost invariably show traces of archaism. They are usually enclosed within borders, and very often the lip is decorated with a frieze of animals in black figures roughly drawn.

A third form of crater, which comes in towards the end of the cup-painting, and continues down to a late period, is that with voluted handles rising above the lip (fig. 11): this form rarely occurs in the black-figure style (*e.g.* B 364), and is apparently derived from the older kelebè (vol. ii, fig. 7); the earlier examples are characterised by simplicity of design; one instance (E 468) has only a narrow band of design on the neck; in another later instance (E 469) the design occupies both body and neck, and a profusion of elaborate pattern is spread over the lip, body, and handles: here the connection with the kelebè is shown in the bifurcated form of the handles at their lower end. The grooved broad upper part of the handle and its characteristic ivy-wreath decoration are similar to those of the early amphoræ, E 253, foll. In the succeeding period this crater is a favourite form, but then the handles are usually decorated with modelled masks and swans' necks (vol. iii, fig. 2).

Among the smaller forms of vase, by far the most popular in this period is the *lekythos* (vol. ii, fig. 17), already mentioned in connection with paintings on a white ground. In the red-figure method there is a considerable series of them, ranging in date from about B.C. 460 downwards: the character of design and ornament are usually much the same as those of the white lekythi, with this difference, that here the sepulchral subject is of rare occurrence; only one example (E 604), a comparatively late specimen, will be found in this catalogue. It would seem that the red-figure lekythi of this form had gone out of favour before the sepulchral subjects on the white lekythi came into vogue: when this happened, the red-figure lekythos made way for a development of the same form, the so-called *aryballos* (fig. 12).* This form stands to the lekythos in the same relation as the pelikè does to the amphora; that is to say, the lip, neck, and handle are of the same form as in the lekythos, but from the shoulder downwards the vase spreads out into a bulbous body, which contracts very slightly to form the base on which it rests. This shape is specially characteristic of the latest stage of the fine style, in which a crowded design and the introduction of a polychrome system of colours and gilding are frequently found, together with a very elaborate palmette pattern beneath the handle (see E 695–699): for a detailed study of its development, see *Jahrbuch*, 1894, p. 60. During the latter half of the century a great quantity of both forms of lekythos are found, of very small size, usually painted with a single figure which is merely decorative.

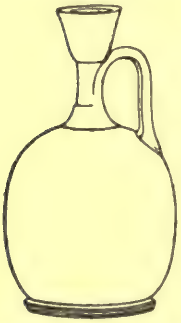

Fig. 12. ARYBALLOS.

The *oinochoè* is one of the few forms which continue in use all through the fifth century. The principal types are practically the same as those of the preceding period: towards B.C. 450 several varieties are introduced, notably one in which the body is slimmer, and the handle is carried in a graceful curve above the lip (fig. 13): in this form the design usually consists of a single figure on the front. The latest oinochoæ of this series are of the early form with

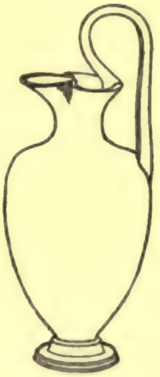

Fig. 13. OINOCHOÈ.

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* This term is used for convenience, though it is clear that this form has no connection with the true spherical aryballos. It is certain, moreover, that the Greeks knew this form equally as "lekythos" (*Ath. Mittheil.* 1892, p. 434, 3; *Jahrbuch*, 1894, p. 85).

trefoil lip (fig. 14), painted usually with a coarse meaningless group of athletes: these vases are mostly found in the Greek islands. The *pyxis* (fig. 15), which in origin goes back to the Geometric period, belongs here chiefly to the second half of the century: one such vase was found at Naucratis (E 771) containing rouge. Probably pyxides were primarily intended for toilet purposes, and in association with this idea the subject chosen is usually connected with the house-life of women, such as toilet or wedding scenes, or scenes connected with Aphroditè.

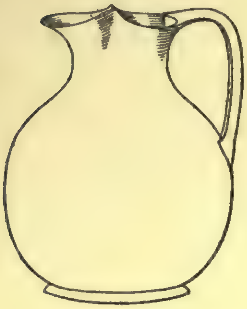

Fig. 14.
TREFOIL OINOCHOÈ.

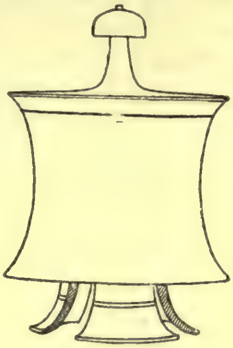

Fig. 15. PYXIS.

The *askos* or guttus (E 722–766), starting probably from a more or less direct imitation of the wine skin, as its name implies, has assumed by the middle of the fifth century the form of a flattened cone, with spout at side and handle either arching over the cover (fig. 16), or ring-shaped near the spout (fig. 17). These aski came into popularity among the styles which succeeded the kylix, and continued down to the close of the Attic fabric: they are usually painted on the top with decorative subjects, covering much the same range as the smaller lekythi contemporary with them. More directly imitative of natural forms are the vases in the form of a crab's claw (E 765), an almond, a knucklebone, etc.: these are usually of about the same size as the askos, and have handles and spout similarly arranged. The large knucklebone, E 804, has no handle, and may not have been intended for actual use.

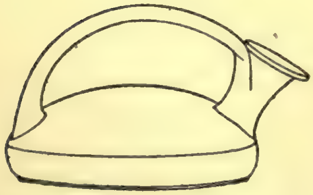

Fig. 16. ASKOS.

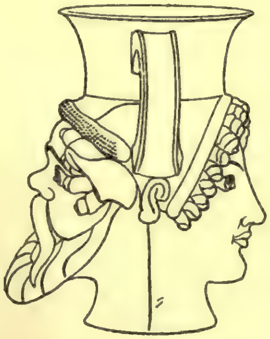

Fig. 18. RHYTON.

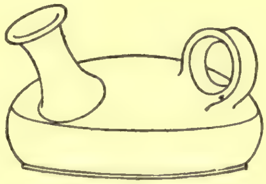

Fig. 17. ASKOS.

Early in the red-figure style a series of vases came in which take the form of two-handled cups supported by human heads: these heads are carefully modelled and naturally coloured, and are usually either the head of a woman or of a Seilenos and a Mænad back to back (fig. 18): several of those in the form of women's heads are signed by artists, three bearing the name of Charinos (*cf.* B 631): another artist of this class is Caliades, who seems to have worked in conjunction with Duris (Klein, *Meistersig.*^{2} pp. 162 and 216).* For a study of this form see Reisch in *Röm. Mittheil.*, 1890, p. 320. E 794 is interesting as an example with a polychrome design painted on the black glaze (*cf.* vol. ii, p. 47). The generic term *rhyton*, originally signifying a drinking horn, came to be applied to all such imitative drinking utensils. Towards about B.C. 450 a fresh range of subjects is opened to the modellers of rhytons: perhaps the finest existing specimen is E 788, of which the cup is supported by a Sphinx decorated in the polychrome colouring which soon after came to be applied to the design itself. The finest of these vases belong to the end of the period of cup painting: E 786 has a design painted in the style of Brygos, and it is interesting to note that the Brygos kylix E 65, the Hieron cotylè E 140, this Sphinx rhyton, the ram's head rhyton E 795, and two "olle a doppio manico" (probably Nolan amphoræ), with red-figure paintings, were all found in one tomb at Capua.† Of the remaining shapes belonging to this period, the most prominent are the *cantharos* (fig. 19) and the psycter (fig. 20). The cantharos, which seems to be developed out of the primitive kyathos (*cf.* B 73, B 693), is rarely found before B.C. 450; though it becomes a favourite form in the later fabrics (vol. iv, fig. 15). The *psycter*, so called for convenience, is a form of rare occurrence, but one which was sometimes affected by the best cup-painters (E 768; and *Petersburg Cat.* 1670): B 299 is a black-figured example without handles.

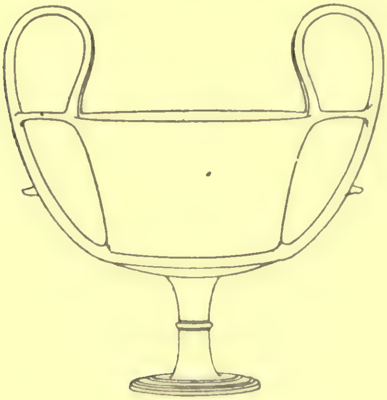

Fig. 19. CANTHAROS.

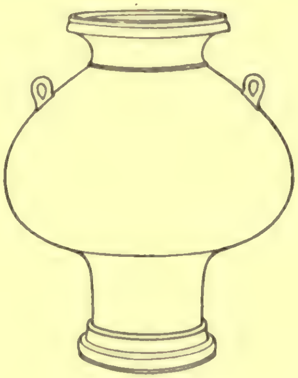

Fig. 20. PSYCTER.

Lastly, we have in this period a few vases in which the subject, or part of the subject, is modelled in relief. When the polychrome method came to be applied to the red-figure vases, it was customary to reserve the new colouring for the central and most important figures of the design (see E 424, E 699). The next stage was yet further to distinguish the central figures by modelling them in coloured relief against the surface of the vase, still leaving the surrounding figures in the red clay: the finest examples of this style are the Petersburg hydria with the contest of Athenè and Poseidon (Stephani, *C. R.* 1872, pl. I; one of the few vases directly associated with the Parthenon sculptures), the Talos vase (Baumeister, fig. 1804), and the Xenophantos "aryballos" already mentioned: all of these vases fall probably between 430–420 B.C. From this point it was an easy step to the stage in which the entire front of the vase is modelled in the form of a head, or figure, or group in relief, while the reverse is still shaped and painted like a vase: the general form of these vases almost invariably approximates to the "aryballos" (see E 715–716), and the ornament on the back is similar to that of the aryballos.

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* In 'Εφ. 'Αρχ. 1894, pl. 6, a rhyton in the form of a negro's head is published, bearing the inscription Leagros kalos.

† This tomb had been already plundered in antiquity, *Bull. dell' Inst.*, 1872, p. 39.

It is noticeable that after the bloom of cup painting was past, the forms of vases generally adopted were those which offer a panel space for the main design, that is, a space of which the height is at least two-thirds of the width. At first it was customary to follow one of two methods. Either, as in the hydria, the space was horizontally divided so as to receive two friezes; or the figures of the design were increased to a size calculated to fill the entire height. In the best period the overpowering effect of these large figures led to their being sparingly employed, and hence we find in this style designs consisting frequently of only a single figure. Later on, the vases with these large figures share, with the others, the general tendency towards refinement, which manifests itself here in highly ornamental accessories.

One of the earliest vases on which perspective is indicated, or at any rate suggested, is the Helios crater E 466: here Selenè is shown disappearing over the summit of the hill at the foot of which Eos seizes Kephalos. By the time of the Parthenon this principle was fully developed, as we see in the decoration on the shield of the Parthenos statue (Winter, *Jungere Att. Vas.* p. 36). In some of the larger compositions (such as the Dareios vase in Naples, Baumeister, pl. vi, fig. 449), the scene is laid in two, or sometimes in three, rows of figures, the gods appearing on an upper level, while the principal action takes place below; it has been suggested that this arrangement reflects the influence of the stage, where the gods would be seen on a higher level, the *θεολόγειον*. At any rate, this system does not apparently come into vogue until the fourth century.

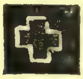
The application of ornamental borders and devices varies according to the individual form of vase: within each variety of form it naturally becomes to a certain extent stereotyped, but an interesting development is nevertheless traceable for each. The intention is to give an appearance of cohesion to the different parts of the vase, and to accentuate the salient features: to tone off, as it were, the various members, lip, neck, handles, and foot, into the body: to connect, where necessary, one scene with another (as in the obverse and reverse of Nolan amphoræ), and to mark the divisions or framework of scenes.

When the red-figure style came in, and the whole body of the vase could, if necessary, be painted black, the need for a tectonic enclosing of the figures no longer existed: nevertheless for some time the old tradition held its ground, in the form of a four-sided border (E 253–256): gradually one part after another is dropped: the sides disappear first, and their place is taken by detached ornaments under the handles: the upper border is replaced by an ornament for the shoulder, or else drops out altogether: the lower border remains longest, but even this becomes often a mere line, or else (in the best period) entirely disappears.

In the early hydriæ the process is much the same, each design being enclosed within a border. When the later form is adopted, and the tectonic division between shoulder and neck no longer exists, the design is sometimes confined to the shoulder, and where the angle of the shoulder had been we have now a band of pattern, which is usually broad and elaborate (E 167–170). Later, when one subject extends over both body and shoulder, the ornament is confined to a band below it, or is dropped altogether. The same tendency, from a rectangular framework of pattern to absolute freedom, is traceable throughout all shapes, down to B.C. 450; the subsequent period is marked by the excessive growth of the handle ornament.

The kylix offers a specially interesting series of developments, both in the borders and handle ornament. These ornaments have been studied by Winter in *Jahrbuch*, 1892, p. 105; he shows how the earliest (such as E 4 and E 5) have the closed palm-leaf common to the miniature painters (Kleinmeister) of the previous style, which spring from the handles, but are an important, or even a dominating, element in the main design; as the figure design takes up more space the outer palmettes become stereotyped, and an ornament springs up between them within the handle, but independent of it, and gradually assumes more importance, approximating later to the acanthus ornament of the stelæ. In those cups of which the two exterior sides have connected subjects (such as E 69, E 78) the handle ornament shows a tendency to disappear; and the cup painters after Euphronios often try to arrange the design so as to fill the space without the aid of extraneous ornament: thus in a cup by Hieron representing the Judgment of Paris (*Berlin Cat.* 2291) one handle is occupied with Mount Ida and the sheep, the other with a tree and flying Erotes. Brygos follows the same plan (E 65), but is content sometimes to leave the space frankly unoccupied. The most consistent artist in this respect is Duris, whose handle ornament is characteristic of his work, and hardly ever varies.

The interior of the red-figure kylix, as in the preceding style, has generally a central red medallion on which the design is painted. The size of this medallion is usually regulated so that the figure (or later the figures) filling it shall be of the same proportion as those on the exterior. It is only in exceptional cases that this principle is departed from: in the cups of Euphronios, for example, the figures of the interior sometimes nearly fill the entire space (*cf.* E 64), and in three cases here (E 2, E 73, and E 84) the central medallion is surrounded with a series of scenes (see the instances collected by Hartwig, *Meistersch.* p. 584, note 1). With the cups of Euphronios the thin red line surrounding the medallion gives place to a broader band of pattern ; perhaps an intermediate stage is shown in E 9, which has this line doubled.* The pattern of this broader band at first consists of a simple mæander, which is rarely varied (as in E 64) by an experimental border of palmettes, and (in a series of cups for which see Hartwig, *ibid.* p. 575, note 1) by strips of mæander alternating with strips of tooth pattern. In the cups of Duris the interior pattern, like that of the handles, is almost invariable : it consists of a red cross square alternate with a single mæander or a pair of opposed mæanders. After Duris it becomes customary to break the mæander at regular intervals with red cross squares. At first the red cross is almost always vertical, in late developments it appears oblique, and then the square becomes a dotted oblique cross (E 65) and a chequer square (E 81, E 83). Finally the red chequers are dotted (E 103).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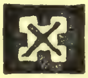
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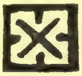
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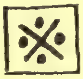
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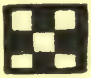
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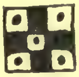
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The process of evolution from 2 to 4 is shown in E 271 ; No. 5 is developed out of No. 2. The ornament below the exterior scenes of the kylix is usually the same as that around the interior scene. This evolution of the mæander band can be traced in its successive stages on other vases (*e.g.* the Nolan amphoræ), and is so clearly defined that it may be used as a subsidiary test of their chronological sequence.

In considering the formulæ employed by vase painters in signing their names, a difficulty arises in regard to the varying usage of the verbs ἐποίησεν (made) and ἔγραψεν (painted). Klein, *Meistersig.*^{2} p. 11, notes four different formulæ, as follows :—

(i) With ἐποίησεν alone.

(ii) With ἔγραψεν alone.

(iii) With ἐποίησεν or ἔγραψεν, accompanied by a second name with the other verb ; thus *α ἐποίησεν β ἔγραψεν,* or vice-versa (including a few instances of *α καὶ β ἐποίησαν*).

(iv) With both verbs together, thus, *α ἐποίησε καὶ ἔγραψε.*

In the archaic period ἐποίησεν is used to cover the work both of potter and painter, unless ἔγραψεν is specially added : wherever ἔγραψεν is used, this must always indicate the painter of the figured decoration. In the best period of red-figure painting, the more usual form of signature upon the kylix is **ἐποίησεν**, and this is the more remarkable, because the painters of amphoræ (a form which demanded less skill in decoration) at this period usually sign **ἔγραψεν** without any potter's name. On the other hand, in two instances at least (Euphronios and Phintias) we find the same artist signing sometimes with **ἐποίησεν** alone, sometimes with ἔγραψεν alone.*

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* Klein, *Lieblingsinschr.* p. 15, states that a cup of Epictetos (No. 10) has a fine strap-pattern, but he does not say whether this is on *int.* or *ext.*

It has been suggested that the different formulæ represent different conditions in the artist's life; thus the vases of Euphronios would on this principle reflect two periods of his career, viz., (i) when he painted (ἔγραψεν) in the fabric of Cachrylion; and (ii) when he had founded an independent business in which other artists (Onesimos for instance) worked for him. In the vases of period (i) we find P and S used throughout, and Leagros kalos; in period (ii) we have a development from SP to SR and ΣR, and Glaucon kalos.

The artists of the red-figure period are usually divided into three principal groups: (i) The group of Epictetos; (ii) the group of Euphronios; (iii) the later Attic group.

Of these (i) and (ii) are represented principally by kylikes, (iii) almost exclusively by shapes other than the kylix.

The following lists give the names of the principal artists belonging to each group:—

(i) Nicosthenes,† Pamphaios, Thypheithides, Hischylos, Pheidippos, Euergides, Epictetos, Epilycos, Hermaios, Sicanos, Smicros, Chelis, Cachrylion, Psiax and Hilinos, Andokides, [Paidicos ?], Phintias and Deiniades: of these, the following sign with ἔγραψεν:—Pheidippos (with potter Hischylos), Epictetos (with potters Nicosthenes, Pamphaios, Hischylos, Python and Pistoxenos), Epilycos (no potter's name), Smicros (no potter's name), Psiax (with potter Hilinos), Phintias (with potter Deiniades).‡ In these cases we may conclude that the word ἐποίησεν refers to the potter: on the other hand, in cases where the signature with ἐποίησεν stands alone, we cannot be sure whether this distinction is intended.

(ii) Oltos, Euxitheos, Euphronios, [Ones]imos,§ Sosias, Amasis II, Cleophrades, Pistoxenos, Duris, Hieron, Macron, Peithinos, [Apoll]odoros, Brygos, Aison, Euthymides, Hypsis: of these, the following sign with ἔγραψεν:—Oltos (with potter Euxitheos), Euphronios (sometimes ἐποίησεν, sometimes ἔγραψεν, or with both forms: potter Cachrylion), [Ones]imos (potter Euphronios), Amasis II. (potter Cleophrades), Duris (sometimes both ἔγραψεν and ἐποίησεν; potters Caliades, Python, Cleophrades), Macron (potter Hieron), Peithinos (perhaps with potter Sosias, see *Berlin Cat.* p. 560, and Hartwig *loc.*

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* It is tolerably certain that in some cases only the name of the potter is given, while that of the painter is not stated. This may be the case in E 12.

† Once on a r.f. cantharos, see *Röm. Mitth.* 1890, p. 327.

‡ On a kylix in Munich: on an amphora and hydria he signs ἔγραψεν: on a lekythos and another kylix, ἐποίησεν.

§ For a discussion as to the restoration of this name or [Diot]imos, see Hartwig, *loc. cit.* p. 503.

cit. p. 241), [Apoll]odoros, Aristophanes (potter Erginos), Hegias, Aison, Euthymides, Hypsis.

(iii) Sotades, Hegesiboulos, Xenotimos, Epigenes, Polygnotos, Hermonax, Megacles, Maurion, Meidias, Xenophantos.[*] Of these, Sotades, Xenotimos, and Meidias alone sign with *ἐποίησεν*, Maurion with *ἐποίει*, the remainder with *ἔγραψεν*. Only Sotades and Xenotimos in this group have left signed cups, of a form deteriorated from that of the preceding group.

To these may be added a series of eleven vases which are inscribed merely with the word *ἐποίησεν*: the artist's name is intentionally omitted, but the similarity of their style is sufficiently uniform to warrant their attribution to one artist, who would belong to group (ii). Another series of nine unsigned vases, also of homogeneous style, are characterised by the inscription *προσαγορεύω*, which does not seem to bear any application to the subject of the design: these vases are also referred to an artist of the group of Epictetos. It is not easy to determine the signification of the word as here used: the ordinary sense would be "I salute you," and this might be compared to the phrase often painted on the cups of an earlier time (vol ii, B 401, B 414–416), *χαῖρε καὶ πίει εὖ*. The kylix of Cachrylion E 41 is inscribed in the interior *χαῖρε σύ*. In view of the fact that these vases are usually found in tombs, we may compare the phrase which so frequently occurs on the later Athenian stelæ, *χρηστὲ χαῖρε*. In all these cases the same sentiment probably underlies the words spoken. Pottier, *Revue des Ét. Gr.* 1894, p. 40, attributes these vases to a painter Paidicos (*παιδικῶς*).

Three artists have left us personal details about themselves: Euthymides, in most of his signatures, gives also the name of his father, Polios;[†] and in one case paints on his vase *ὡς οὐδέποτε Εὐφρόνιος*, "this is such a vase as Euphronios never made," a comparison which may fairly be referred to the great vase painter of that name. Xenophantos and Teisias, we have already seen, sign with *Ἀθηναῖος*. After the fifth century, the names of artists that occur are principally natives of Southern Italy.

The following signed examples of the above-named artists are included in the catalogue:—

(i) Pamphaios: E 11–12, E 437, E 457_1, E 815.
Thypheithides: E 4.
Hischylos and Pheidippos: E 6.
Hischylos and Epictetos: E 3.
Python and Epictetos: E 38.
Epictetos: E 24, E 37, E 135–137, E 139.
Hermaios: E 34.

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[*] See Klein, *Meistersig.*^{2} p. 13, for curiosities of signature: *e.g.* ἐποίει sometimes by Andokides, Chelis, and Nicosthenes: ἔγραφε by Timonidas, Pheidippos, Assteas and Python II, and occasionally by Euthymides and Aristophanes; also signatures with ἔμε, and in verse; Maurion, and usually Sotades, have ἐποίε⟨ι⟩.

[†] Hirschfeld, *Tituli Statuariorum*, adduces evidence to show that in such cases the addition of the patronymic implies that the father also was an artist (cf. *B. M. Anc. Gr. Inscript.* iv. p. 77).

Smicros : E 438.
Cachrylion : E 40–41.
Phintias : E 159 (and probably E 1).

To these may be added Ἐποίησεν : E 33.
προσαγορεύω : E 28.

(ii) Euxitheos : E 258.
Euphronios : E 44.
Pistoxenos and Epictetos : E 139.
Duris : E 39, E 48, E 49, E 768.
Hieron : E 61, 140.
Brygos : E 65.

(iii) Sotades : D 5, D 6, D 8.
Polygnotos : E 284.
Maurion : E 770.
Meidias : E 224.

For a study of the characteristics of individual artists, see Hartwig, *Meistersch.*, and A. S. Murray, *Designs from Greek Vases in the British Museum.*

On a large number of vases with red figures, and on a somewhat smaller number with black figures, certain names (which generally have no reference to the design) are inscribed with the attributive *καλός* attached ; this formula, with occasional slight variations, is painted usually in some portion of the design before the firing. A few specimens occur in which it is painted on the foot of a vase with no figure design (Ἐφ. Ἀρχ. 1894, p. 124, note 1). As to the exact significance of this usage, which is not confined to vases, considerable discussion has arisen.* By the help of the *καλός* names, large numbers of vases, both signed and unsigned, can be classified and arranged ; and it is clear that if we could identify these names with historical personages, the chronological difficulties in the study of vases would be largely removed. But even if we assume this identification, a further question would still arise : to what period of the person's life are we to attribute his appearance as *καλός* ? Hartwig, the latest writer on this subject, noting the concurrent formula *ὁ παῖς καλός*, limits the application to *παῖδες*, and the mention of any one youth, consequently, to a period not exceeding ten years. The custom of writing up such inscriptions in public places is mentioned in Greek literature, and there is nothing there, or on the vases, which need prevent us from accepting this position : probably most of these names had reference to the *jeunesse dorée* of Athens, whose occupations in the gymnasium, at the wine party, or in the kerameikos itself, are so often depicted on the vases. On a pinax in the Ashmolean Museum the reading Miltiades kalos is found. It has been proposed to identify this personage with the conqueror of Marathon, and the subject of the vase with his thank-offering for the victory, in which case the kalos here would obviously have no connection with the boyhood of Miltiades. But the evidence is insufficient (*Jahrbuch*, 1891, p. 239, and 1893, p. 135).

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* Klein, *Vasen mit Lieblingsinschr.* : Wernicke, *Lieblingsnamen* : Hirschfeld in *Philologus* I (N.S. iv), 1891, p. 430 : Helbig in *Mélanges d'Arch.* 1889, p. 20 : Studniczka in *Jahrbuch* ii (1887), p. 161, and vi (1891), p. 247, note 45 : Hartwig, *Meistersch.* chap. ii : *Berlin. Phil. Wochenschr.* 1891, p. 470 (Dümmler), 1894, p. 109 (Furtwängler).

This being the case, we may follow Hartwig in his deductions: (i) that all vases of one master bearing the same *καλός* name are (within ten years) contemporary; (ii) that all vases bearing the same *καλός* name, but by different masters, are (within ten years) contemporary; (iii) that the occurrence of two or more *καλός* names on the same vase indicates approximately that the persons so named were contemporary (within ten years). This is, perhaps, as far as we can at present go: for, though many instances have been suggested of identification with historical personages, only two* are as yet generally accepted. It is certainly a striking fact that these names have almost invariably an aristocratic ring: Hipparchos, Megacles, Miltiades, Cleinias, Alcibiades, among many others; but as such names descended from generation to generation in Athenian families, we cannot be certain that these *καλός* names refer to the particular personages who bear them in history. On two lekythi (one with red figures, the other black outline on white) a certain Glaucon *καλός* is named as the son of Leagros: it is proposed to identify these personages with two Athenian strategi: Leagros, who fell in battle against the Edones in B.C. 467: and Glaucon, his son, who commanded at Corcyra in B.C. 433–32. If we allow an interval of twenty to thirty years between the youth of father and son, we have an interval which would well suit the relative difference of style between the vases bearing the names of Leagros and Glaucon. The question then arises, how far back must we place the boyhood of these two strategi? Assuming that the average age of a strategos would be about 50, Leagros and Glaucon would have been *παῖδες καλοί* in about B.C. 510 and 470 respectively: and we should thus get a round date (within ten years) for the Leagros and Glaucon vases. This instance will suffice to show how largely the evidence offered by the *καλός* names is involved in hypothesis and assumption. Independently it would be of very little inherent value, but as corroborative evidence of style, and on the chance of a firmer basis being found, it is important.† The following table, based mainly on Klein's *Vasen mit Lieblingsinschriften*, gives a conspectus of the principal *καλός* names and their connection with each other, with the different styles of vase painting, and with the known artists. The names which show no such association with artist or other *καλός* name are for the most part here omitted.

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* Hartwig, in *Mélanges d'Arch.* 1894, p. 10, note, reads Stesileos kalos on *Berlin Cat.* 1906: this name, which recurs on a b.f. amphora recently acquired by the Berlin Museum, he identifies as that of the strategos who fell in the battle of Marathon.

† See Murray, *Designs from Greek Vases*, p. 6.

NAMES WITH *καλός*.	SHAPES OF VASES.	ARTISTS. (Painters or Potters.)	OTHER NOTABLE CONNECTIONS.*
(i) *B.F. only.*			
Ainios (?)	1 lekythos	——	Leagros.
Andokides	1 hydria	Timagoras	
Anti[men]es	1 lekythos	——	Leagros.
Callias I.	1 amphora, 1 jug	Taleides	
Chares	1 lekythos	——	Leagros.
Clitarchos	1 amphora	Taleides	
Neocleides	3 jugs	Taleides	Callias.
Onetorides	4 amphoræ, 1 hydria	Exekias (ter)	
Stesias	3 amphoræ	Exekias	
Stesileos	1 amphora, 1 hydria (*Mélanges d'Arch.* 1894, p. 10).	——	[Strategos at Marathon ?]
(ii) *B.F. and R.F.*			
Chairias	1 b.f. hydria, 5 r.f. cups, 1 r.f. pelikè	Phintias	
Dorotheos	1 b.f. hydria, 1 white jug, 2 r.f. cups, 1 r.f. pinax	——	Hipparchos, Memnon, Kephisophon.
Hipparchos	1 b.f. hydria, 11 r.f. cups, 1 r.f. krater	Epictetos (*bis*)	Leagros, *ἐποίησεν*, *παιδικῶς*, *προσαγορεύω*.
Hippocritos	2 b.f. cups, 1 r.f. cup	Glaukytes (*bis*)	
Leagros I.	5 b.f. hydriæ, 1 b.f. lekythos, 1 b.f. alabastron, 21 r.f. cups, 3 r.f. craters, 1 r.f. psycter, 2 r.f. amphoræ, 1 r.f. pelikè, 1 rhyton in form of a negro's head, 1 r.f. hydria	Cachrylion, Euphronios (*ter*), Oltos - Euxitheos, Euthymides (?)	Ainios, Antimenes, Chares, Hipparchos, Olympiodoros, Antias, Antimachos, Antiphon, Athenodotos, Epidromos, Kephisophon, Lycos, Seclinè.
Memnon	4 b.f. cups with eyes, 3 r.f. cups with eyes, 20 r.f. cups, 1 white jug	Chelis, Cachrylion (*bis*)	Simiades, Dorotheos, Sikinnos.
Olympiodoros	1 b.f. hydria, 1 r.f. cup, 1 r.f. loutrophoros	——	Leagros, Kephisophon.
Solon	1 r.f. cup (?), 1 r.f. cup	Archicles and Glaukytes (?)	Memnon.

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* *I.e.*, other kalos names occurring on the same vase or vases, which may assist in its attribution to date or artist.

NAMES WITH καλός.	SHAPES OF VASES.	ARTISTS. (Painters or Potters.)	OTHER NOTABLE CONNECTIONS.*
(iii) *R.F. alone.*			
Alkides	1 stamnos	Smicros	Pheidiades.
Amasis	2 cups	Cleophrades	
Antias	2 stamnoi, 3 cups, 1 hydria (*Arch. Anzeig.* 1892, p. 165).	Smicros (*bis*)	Leagros, Antimachos, Eurymachos, Kephisophon, Pheidiades.
Antimachos	4 cups (1 with eyes)	—	Leagros, Antias, Kephisophon.
Antiphon	1 psycter, 1 stand	—	Leagros.
Aristagoras	1 psycter, 3 cups	Duris (*bis*)	Praxiteles.
Athenodotos	8 r.f. cups	Peithinos	Leagros.
Chairestratos	10 cups, 1 cantharos, 1 amphora	Duris (*sexies*)	Damas.
Cleophon	1 amphora	—	Megacles.
Damas	1 amphora, 1 krater, 1 stamnos	—	Chairestratos.
Epidromos	9 cups (8 with int. only)	—	Leagros.
Epileios	3 cups	—	Hipparchos (*bis*).
Erothemis	1 cup	Euphronios and [Diot]imos	
Eurymachos	1 stamnos	Smicros	Antias.
Glaucon	1 r.f. cup, 3 white cups, 1 r.f. jug, 3 Nolan amph., 2 r.f. lekythi, 5 white lekythi	Euphronios (*bis* w.g. cups)	
Hermogenes	1 cup	Duris	
Hippodamas	7 cups	Duris (*bis*), Hieron (*bis*)	
Kephisophon	2 cups	—	Leagros, Antias, Antimachos, Dorotheos, Olympiodoros.
Kineas (?)	1 cup	—	Memnon.
Lycopis	1 cup	—	Memnon.
Lycos	8 cups, 1 krater	Euphronios, [Diot]imos, Duris	Panaitios, Erothemis, Leagros.
Megacles	2 hydriæ, 1 amphora, 1 cup, 1 pinax	Euthymides, Phintias	Smikythos, Cleophon, Philon.
Nicon	1 cup (see, however, Klein, *Liebl.* p. 72)	Hieron	
Nymphes (?)	2 cups	—	Memnon (*bis*).

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* *I.e.*, other kalos names occurring on the same vase or vases, which may assist in its attribution to date or artist.

NAMES WITH καλός.	SHAPES OF VASES.	ARTISTS. (Painters or Potters.)	OTHER NOTABLE CONNECTIONS.*
(iii) *R.F. alone*—contd.			
Panaitios	13 cups, 2 kyathi	Euphronios (*bis*), Duris	Lycos, Chironeia.
Pericleides (?)	1 cup	——	Laches (?)
Pheidiades	3 stamnoi	Smicros (*bis*)	Antias, Xenon.
Philon	3 cups, 1 psycter	——	Megacles, Sostratos.
Praxiteles	1 cup	——	Aristagoras.
Sikinnos	1 cup	——	Memnon.
Simiades	1 cup	——	Memnon.
Smikythos	2 hydriæ, 1 cup	Euthymides (*bis*)	Megacles, Philon.
Sostratos	1 hydria, 2 amphoræ, 1 psycter	Euthymides	
Theodoros	2 cups	——	Hipparchos (*bis*).
Timarchos	1 astragalos	Syriscos	
Xenon	1 psycter, 1 stamnos	——	Pheidiades, Sostratos.
Xenophon	1 pinax	——	Dorotheos.
[*παιδικῶς*	6 cups, 1 alabastron	——	Hipparchos, *προσαγορεύω*].
[*προσαγορεύω*	8 cups, 1 alabastron	Paidicos (?)	Hipparchos].
(iv) *Names with καλή*			
Anthylla	1 b.f. cup, 3 b.f. hydriæ	Archicles and Glaukytes (?)	
Aphrodisia	1 r.f alabastron, 1 r.f. cup (?)	Eucheiros, Hieron (?)	
Callisto	2 r.f. cups	Hieron	Philon, Nicophilè.
Chairaia (?)	1 b.f. amphora	Nicosthenes	
Chironeia (?)	1 r.f. kyathos	——	Panaitios.
Erosantheo	1 r.f. alabastron	Eucheiros	
Mnesilla	1 b.f. cup (?), 4 b.f. hydriæ, 1 b.f. amphora	Archicles and Glaukytes	
Naucleia	1 r.f. cup	Hieron	
Nicophilè	1 cup	——	Philon, Callisto.
Seclinè	1 r.f. psycter, 1 r.f. hydria	Euphronios	Leagros.
Thaleia	1 r.f. cup	——	Memnon, Callias.
Thero	1 r.f. cup	Oltos and Euxitheos	

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* *I.e.*, other kalos names occurring on the same vase or vases, which may assist in its attribution to date or artist.

The above lists have been drawn up with reference only to the more important, or more frequently occurring, names. The numerous points of relationship which are found among the large number of the less important names with kalos can easily be studied by reference to Klein's *Vasen mit Lieblingsinschriften*; a few important instances have been published since this work appeared; these have been added to the lists wherever it was possible.

The following list gives the instances of names with *καλός* or *καλή* in the British Museum :—

NAMES WITH *καλός* OR *καλή*.

Black-figured.	
Anthyllè	B 333.
Callias I	B 147.
Callippè	B 330.
Car[ystios (?)	B 195.
Cleo]bis	B 601_9.
Critias (?)	B 323.
Eresilla	B 330.
Euphiletos	B 134, B 316.
Hippocrates	B 331.
Hippocritos	B 400.
Leagros	B 325.
Lysippides	B 211, B 339.
Mnesilla	B 330, B 333.
Myia	B 633.
Mys	B 507.
Onetor	B 170.
Onetorides	B 210.
Pyles	B 199.
Pythocles I	B 254.
Rhodon	B 330, B 333, B 339.
Rhodopis	B 329.
Simè	B 336.
Stroibos	B 401, B 402_1.
Xenodokè	B 631.
Red-figured, and outline on white ground.	
Akestorides	E 297.
Alexomenos	E 719.
Alkimachos	E 318.
Antias	E 438.
Aphrodisia	E 718.
Archinos II	E 107.
Aristagoras	E 768.
Athenodotos	E 47.
Callias II	E 294.
Callides	E 295.
Carton (Craton)	E 350.
Chairestratos	E 39.
Chairippos	D 15.
Charmides	E 289–292, E 571.
Cleinias	E 300.
Diogenes	E 261.
Diocles	E 296.
Dionocles	E 294.
Diphilos	E 68, E 389.
Epidromos	E 25, E 43.
Epimedes	E 450.
Erosantheo	E 718.
Euaion	E 379.
Glaucon	D 2, E 298.
Heras	E 299.
Hipparchos	E 37.
Hippocritos (?)	E 21.
Hippodamas	E 50.
Hippon II	E 7.
Hygiainon	D 48–49.
Leagros (see B 325)	E 46, E 265, E 816.
Lichas	D 50.
Megacles	E 159.
Memnon	E 16–19.
Midas	E 447.
Mikion II	E 548.
Nicodemos	E 455.
Nicon	E 538.
Nicophilè	E 68.
Nikè	E 251.
Oinanthè	E 182.
Panaitios	E 44.
Perses	E 399.
Phaÿllos	E 256.
Pheidiades	E 438.
Pheidon	E 9.
Philon	E 68.
Simiades	E 17.
Timoxenos	E 292–293.
Xenon II	E 94.

The signatures of artists, as well as the other inscriptions of vases, are usually painted in the purple or the black varnish-colour of the design, and being in some measure regarded as forming part of the painted design, were most probably added by the painter: thus it happens that the signature of both painter and potter are usually both in the same hand. Some artists (see the cups of Pamphaios, E 12, and Brygos E 65) sign around the foot : others beneath the handle or in the field of the figure design : Hieron shows a preference for engraving in the black of the handle: the single signature which exists of Xenophantos has the letters in gilded relief. (See Kretschmer, *Die Griechischen Vaseninschriften, ihrer Sprache nach untersucht.*)

Whatever the social standing of these vase artists was, their orthography differed considerably from that of the official records; their spelling and grammar were not always bound by hard and fast rules. This circumstance may have been due in part to the number of semi-foreign artists among them, who, as their names suggest, belonged most probably to the Metoic class. We have noted above (p. 8) the gradual transition to the Ionic alphabet which can here be traced: Kretschmer thinks that Ξ and Ψ were the first of the new forms to be introduced, and H (which had originally been used in Attic writing as an aspirate) the latest. Polygnotos (E 284), who uses ϒ, otherwise writes his name in the purely Attic script.

Vase inscriptions are divided by Kretschmer into three classes: (i) those referring to the whole vase and indicating its intention; (ii) those which belong to the representation on the vase; (iii) those which have no direct relation to the vase. With these last must be included the inscriptions or signs often found engraved under the feet of vases, which are generally mere notes, probably, of the vase seller: see Schöne in *Comm. Mommseni*, pp. 649–59. Among the most interesting painted inscriptions are those which give fragments of Greek literature, usually the opening words of a lyric or epic poem: the inscription on E 270 is now usually read as the opening words of an epic poem, Ὧδέ ποτ' ἐν Τύρινθι. Instances of similar phrases sung or spoken are collected by Hartwig, *Meistersch.* p. 255, note 2. In some cases the actual words of the song are not given, but a row of circular dots or rings (E 171, E 354) issues from the mouth of the singer in an oblique upward direction: E 439 has NON inscribed in this way beside a Seilenos who plays the flutes.

In the latter half of the fifth century, when the technical skill of the vase painter, having reached the limit of its powers, was trying to find new expression on the one hand in large and elaborate composition, on the other in an ultra-refined miniature style, the former interest in the subject was no longer felt: mythological scenes were rarely handled, and inventiveness spent itself in new combinations or poses of figures which were often in themselves somewhat meaningless (Milchhöfer in *Jahrbuch*, 1894, p. 65). It then became customary in some classes of vases to add to these figures names chosen apparently haphazard from the range of mythology, partly, perhaps, in order to give a fictitious interest to the scene; these names nearly always run horizontally along the upper border of the design. Thus E 697 and E 698 have subjects which are actually mere scenes of women conversing or at toilet; but in the inscriptions they become Aphroditè attended by a galaxy of personifications, Eunomia, Eudaimonia, Peitho, Hygieia, and others. E 773 has an ordinary toilet scene, with an impossible agglomeration of mythological names: E 774, a similar scene where the artist's fancy has led him to select names of sea-nymphs*: while E 772, by a sort of reversal of this process, has a well-known mythological type of scene treated as a simple subject of *genre*; in the centre is an apple tree with a snake wound around it, which would naturally be explained as the tree of the Hesperides: but the girl who here plucks the apple (*cf.* the Sotades cup, D 6) is named Thetis, her companions Hippolytè and Mapsaura. In the Nekyia of Polygnotos we know that similar groups figured.† As regards the early part of this period, the subjects remained the same as in the preceding style, consisting chiefly of the well-known stories from epic poetry; these gradually give place to the Theseus legends, battles with Amazons and Centaurs, and purely Attic legends: in the works of the later cup painters, athletic subjects, and scenes of revel, or conversation, come to the front, then Dionysiac subjects, followed at last by merely fanciful scenes.

The earliest artists in red figures are, as we have said, still hampered by the want of technical skill in handling the new method. Already, however, in the group of Epictetos, the choice tends rather towards scenes of real life than to fall back on the old mythological repertory: we have combats of Greeks and Amazons, and the Dionysiac cycle, but more frequently scenes from the palæstra and actual revels of young men and bearded citizens. Probably the accession of wealth in the prosperous age of the Peisistratidæ had given an opportunity for the improvement of the Dionysiac festivals and a new interest in the athletic festivals of the palæstra. The evolution of these two principal types of subjects is characteristic of the period with which we are dealing. To take the palæstra scenes first.

In the black-figure style a series of typical palæstra scenes had grown up, chiefly in the decoration of the Panathenaic amphoræ (*e.g.* B 134); in these scenes it often happened that each separate contest of the pentathlon was typified by a single conventional figure: these are placed side by side, running, jumping, hurling the discus or javelin, without reference to the adjoining figures. In the early red-figure style (*e.g.* E 164) and even in the Duris vases (E 39 and E 58) the old type of an agglomeration of various contests is still found. An instance of the coming in of a new treatment, however, is the kylix of Hischylos, E 6: here we have the usual exercise with discus and javelin, but the two other athletes who are quarrelling, the one short and stout, the other tall and thin, show us with considerable quiet humour quite another phase of life in the palæstra. A further noticeable advance is seen in E 78, where, although the old system is maintained, yet the group of boxers (pancratiasts) is rendered with a spirit and originality in which something of the old brutality of the Nicosthenes' type still lingers. E 83 gives a further example of the occupations during leisure of athletes, who are here engaged in bathing: the later cups and the Nolan amphoræ give various amusements of the Athenian youth, such as bowling the hoop (E 296), whipping tops (Hartwig, *Meistersch.* pl. 27), and playing astragali (E 501). It may be noted here that it is only among the later cup-painters that the youth * as distingushed from the ephebos begins to figure. Previously to this time, three chief types of the different ages of man had obtained : the white-haired old man, the bearded man in the prime of life, and the ephebos. In the cup of Euphronios E 44 we get the old man bald-headed ; and this, with the two younger types, is well shown on a cup of Hieron (Fröhner, *Branteghem Coll.* pl. 21) with a new one added, the bald but still vigorous man. After this comes yet a fifth type, the boy with long hair not yet shorn : this type had figured quite early in mythical scenes (*e.g.* Astyanax in B 205), but now comes prominently forward with his occupations of daily life. He is succeeded in popular favour by the mere infant, who is found specially on the small lekythi and polychrome vases, playing with toys. A somewhat parallel evolution is shown in the type of Eros on vases, who changes from that of the full-grown athletic ephebos (E 440) to an infantile figure painted white like the children just mentioned, which is the precursor on the one hand of the Roman Cupid, and on the other (perhaps owing to this white, and therefore apparently feminine, type) to the androgynous Eros of the later South Italian vases † (Furtwaengler, *Eros in der Vasenmalerei*).

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* Kretschmer, *Vaseninschr.* p. 200, has collected instances of this usage.

† Paus. x. 29, 3, Ariadnè, Phaidra, Chloris, Thyia, Procris, Clymenè, Megara, Eriphylè.

In the growing tendency towards a formal style which marks the vases of Duris and Hieron, we have groups of two or more figures in different attitudes conversing. Out of these "conversation groups" was gradually evolved a formal group consisting usually of two athletes draped and confronted, which did constant duty as the conventional decoration of vases of which the obverse only was regarded as important.‡

Early in the fifth century, the patriotism of the Attic painter finds expression in the growing importance which he attaches to the legends of Theseus, the typical Attic hero. This may be seen by reference to the lists published in *Mus. Ital.* III, p. 210, and Wulff, *Theseussage.* In the black-figure style, the repertory of Theseus scenes had been extremely limited : his adventure with the Minotaur, and his leading the dance of youths and maidens (in connection with the Cretan legend), being practically the only two usually represented. But in the Epictetic group of painters Theseus suddenly blossoms out into a new character as the specially Attic hero, with a whole series of labours of his own ; these are constructed evidently on the analogy of the labours of Heracles,* the heroic ideal of the whole Hellenic race, whose place in Attic lore and art Theseus was henceforward destined to fill. It has been observed that this epoch coincides with the popular legend that at the battle of Marathon Theseus had appeared, aiding the Athenians : in 469 B.C. his bones were brought by Kimon from the island of Skyros and with every solemnity buried in the newly erected Theseion. The paintings with which the great artists decorated this and other buildings have been held by some as inspiring the vase painters with their new types of Theseus scenes. But according to the corrected chronology of vases, some at least of the cups with these new types must have been painted considerably before the date of Marathon. It is hardly possible, for instance, to put E 36 later than this date, and yet on this cup we have the Theseus scenes already established. At any rate, it is probable that such scenes were connected with certain great prototypes which must have originated early in the fifth century and thereafter became traditional. However this may be, it remains to be explained why in this subject alone the practice should have grown up of massing two or even three episodes of a legend side by side without tectonic division. The following suggestion may be offered. Throughout the red-figure style Theseus appears as the typical Attic ephebos, the typical athlete, and his contests may be regarded as analogous to the successes of the palæstra. If so, it is not difficult to see how artists, accustomed to the traditional massing of athletic contests on their vases, may have come to apply the same system of composition to the contests of Theseus. The presence of Athenè in some of the Theseus scenes is analogous to that of the paidotribes or athlothetes in the contests of the palæstra. The only other instance of similar massing of scenes on vases occurs in connection with the Iliupersis (see F 160). Robert has shown (*Bild und Lied*, p. 59) how these scenes, originally separate, came gradually to be combined in a single composition.

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* About the same time the girl, as distinguished from the grown woman, makes her *début :* see for example E 68, E 718, and Hartwig, *loc. cit.* p. 321. Here the hair, cut rather short, hangs loose on the shoulders.

† This transition is well illustrated by a comparison of the Attic pyxis E 775 with the hydria of apparently S. Italian fabric F 90 : in both cases we have a chariot drawn by two Erotes, in the former we have the boyish type coloured white, in the latter the immediate predecessor of the androgynous type.

‡ Dümmler in *Bonner Studien*, p. 69, suggests that these scenes and the banquet scenes on the Duris vases may have been inspired by similar subjects on the sepulchral monuments. But it seems hardly necessary to go outside the range of vase painting for this evolution, especially as we know so little of the sepulchral monuments of the time in question.

Most of the contests represented on vases are associated with religious cults. A beautiful drawing in this collection (E 406) has a scene taken from the torch race (lampadedromia), of which the course seems to have passed through the potters' quarter (*Jahrbuch*, 1892, p. 149), and in which the tribe of the winner, and perhaps the competitor who came in last, received a special prize. A favourite subject on red-figure vases is the representation of scenes from musical competitions (E 298, E 460, E 469). E 270 is a typical instance, showing possibly a victor in the *aulodia* and his fluteplayer. Such scenes on vases are analogous to the painted pinakes which were dedicated in the temples by the successful competitors.† It is recorded that Pericles had instituted musical contests in the Panathenaic Games in B.C. 446 (Plut. *Per.* xiii, 9): and possibly in the vases of this period such scenes may have thereby increased in popularity: but on the other hand, Pausanias (x, 7, 3) expressly states that at the Pythia, in which Athenians generally took a prominent part, the contest in aulodia was added to that of kitharodia in 495 B.C., so that there is no reason why such a subject as that of E 270 should not have been familiar to an Athenian artist for some time before 446 B.C.

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* Latterly a beardless type of Heracles is evolved, perhaps on the analogy of Theseus (see *Jahrbuch*, 1893, p. 161).

† A vase in Benndorf, *Gr. u. Sic. Vasenb.* pl. ix, p. 13, shows a young victor with an iconic votive pinax in his hand : *cf.* Plut. *Themist.* v, 6, where the choregos who won in the scenic agon ἀνέθηκε πίνακα τῆς νίκης, probably a votive picture with a subject like E 270, recording his exploit.

Among subjects of this nature we may class the series of vases with the so-called "Anacreon" figure, of which E 266–267, E 314–315 are instances: in each case the type is that of an elderly reveller staggering along in drunken disorder, and singing to a lyre. On E 18 a somewhat similar figure is inscribed with the name Anacreon, and the type certainly suggests comparison with the description in Pausanias,* and in numerous epigrams, of the statue of Anacreon which stood on the Acropolis at Athens: unfortunately, we cannot tell at what date this statue was erected: on the other hand, the type in question certainly seems to stand apart from the ordinary scenes of bearded men revelling (E 53–54, E 506). These seem to have grown out of the Dionysiac subjects which in the black-figure style were already coming forward: the large following of the god, and the excited action of the thiasos, impelled the artists who chose these subjects to invent new movements for their figures, of which the development may be traced downward through the Dionysiac subjects of the Epictetic group; this cause probably contributed largely to the progress made during this period in the drawing of the human figure. We need only compare for example the hydria of Pamphaios B 300 with the fine kylix E 75 to see what a difference the interval of time between these two vases could effect in the treatment of this subject.

In the interior of the early cups it was customary to draw a single figure of which the action should adapt itself easily to the circular space prescribed. The most favoured type for this purpose was the Seilenos, whose uncouth gestures suited the artist's purpose, and who is consequently seen here in every variety of pose, dancing, running, or reclining on a couch (*Jahrbuch*, 1891, p. 250; 1892, p. 118). In this way it was natural that the Seilenos should assume an individuality which in some measure affected his evolution: he is no longer merely the wild, half abstract satellite of Dionysos; he becomes a personage, assumes sometimes even a name (E 65), and in less than a century appears with his own domestic existence and social surroundings fully developed† (E 467). The agency, meanwhile, that had most contributed to this transformation was probably the Satyric Drama, which must have been in vogue in

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* i. 25. *καὶ τὸ σχῆμά ἐστιν οἷον ᾄδοντος ἂν ἐν μέθῃ γένοιτο ἀνθρώπου*: see *Jahrbuch*, 1892, p. 125, and Pauly-Wissowa, *Real-Encycl.* I, p. 2039.

† An intermediate stage is the introduction of the youthful beardless Satyr, as distinguished from the Seilenos, at first bald-headed, always bearded: an early instance of this youthful type is given in *Wiener Vorlegebl.* E, pl. 12: see Hartwig, *loc. cit.* p. 667, note 1.

Athens early in the fifth century, since Pratinas, with whose name it is specially associated, was a contemporary of Aeschylos.* In this Satyric Drama, the characteristic element was vested in a chorus of Satyrs (Seileni), to whom were added certain characters borrowed from popular mythology. On E 768 we have a *choros* of Satyrs, one of whom is attired in the costume of a herald: the Thracian character of his dress is in keeping with the Thracian origin assigned to Dionysos and his following.

A still more marked example of this class of subject occurs on the Brygos cup E 65 already quoted: on each side of the exterior a *choros* of Satyrs plays the chief part, and on the obverse Dionysos, standing beside his altar, figures as the presiding genius: it is even possible that in the raised platform shown here we may see a suggestion of the actual thymelè. Under this heading may also be classed subjects in which Satyrs parody the action of heroes or of daily life, such as the foot race E 292: on E 377 a Satyr is shown arming, assisted by a Mænad, while on the reverse Dionysos stands beside a Mænad pouring a libation, both scenes being based on the common type of the hero arming and the woman pouring a libation for the warrior departing to battle (*cf.* B 626). In E 532 a Seilenos appears draped in the himation of the citizen, confronting an ephebos, possibly as a travesty of the philosopher: we are naturally reminded of the resemblance which Socrates in Plato's *Sympos.* 215 B is said to have borne to a Seilenos, but it is obvious that such analogies cannot be pressed. The best illustration of the Satyr-drama and its close relation to the Dionysiac cult is shown in the scenes on the fine crater in *Wiener Vorlegebl.* E. pl. 7: on one side we have the preparations for a scenic performance, youths in the presence of Dionysos putting on Satyric masks and dress, etc.: on the other Dionysos and Ariadnè dancing in the midst of the thiasos.

Side by side with the Seilenos-Satyr, the Mænad also shows an evolution of her own. In the earlier representations (see again B 300) the usual distinction between her and an ordinary woman is the nebris which she wears, with occasionally other accessories such as a lion or snake, while the thyrsos is almost invariable. But when the artist has attained a greater technical freedom, he is able in his drawing to express the frenzied action and the wild disorder of hair and dress which characterise these women; then the nebris is frequently discarded (see the fine cup of Hieron, *Wiener Vorlegebl.* A, pl. 4). Towards the end of our period the Mænad becomes an ordinary Athenian woman, and is, in fact, so shown on the interior of E 85, where she wears an himation and saccos, and would not, if it were not for the thyrsos, be recognizable as a Mænad. This process of conversion in art was probably accelerated by the introduction of the type of the female Satyr (E 467), who is a creation quite distinct from the Mænad, and belongs only to the domestic side of the Satyric cycle.

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* *Baumeister*, p. 384 and p. 1568. It is remarkable that the tragic drama of Æschylus and Sophocles should have left so little trace on the vases of the fifth century: for the connection of the drama of Euripides with vases, see Vogel, *Scenen Eurip. Tragöd.*, and vol. iv, p. 9, of this catalogue. In *Bonner Studien*, p. 88, Dümmler has referred scenes on the vases of Hieron to the comedies of Epicharmus.

In the preceding volume (vol. ii, p. 9), it was found advisable to collect together those legends or myths which were seen to be most constantly repeated, and which by this amount of repetition seemed to indicate a want of inventiveness in the vase painters of that period. Here there is no such want; the variety of subject has almost no bounds. On the other hand, there is here also a series of representations which continue to be repeated with more or less of modification. Among them, the principal are: (*a*) a huntsman pursuing a girl; (*b*) a warrior pursuing a woman (of the Menelaos and Helen type); (*c*) the type of Eos pursuing Kephalos; (*d*) scenes of libation. We may also briefly notice certain examples in which (i) different artists handle the same subject, (ii) an interchange of types of scene from one subject to another, can be traced in red-figure vases.

(i) It is plain that the various artists of the Athenian kerameikos worked together under much the same conditions; of the numerous instances which go to prove this we may mention one here: the exterior scenes of E 44 by Euphronios are both repeated (with very slight variation) on a Memnon cup in the Louvre (*Wiener Vorlegebl.* 1890, pl. x.), which is certainly not by Euphronios: and we can only suppose either that the two artists were following a common original, or that one must have been inspired by the other. In the handling of epic themes it was only natural that traditional schemes should be to some extent followed: and the black-figure types afford a test by which the inventiveness of the individual artist can be measured: it is interesting for example to compare the Iliupersis scenes (chief among them the cups by Euphronios and Brygos, and the Vivenzio hydria): it seems probable in this case, at any rate, that there had existed a common original, perhaps in the work of some great painter of the sixth century.* On this question and that of the artistic relations of the vase painters to each other, we may refer to an article by Dümmler in *Bonner Studien*, p. 67. A prominent case in point is the kylix E 69, which has on one side the quarrel of the Greek heroes about the armour of Achilles, and on the other the voting of the Greeks, the ὅπλων κρίσις. The same pair of subjects occurs on a vase of Duris (*Mon. Ined.* viii, 41), and a comparison with it explains various points in which the representation on our vase would be otherwise left doubtful: thus in the Duris vase the votes cast by the Greeks are represented on the square base in front of Athenè: in E 69 these voting tesseræ have been misunderstood, and appear as a check pattern on the robe of Athenè.† The historical evolution of these two scenes is interesting: the quarrel of the heroes occurs on a black-figure vase in the Louvre (*Wiener Vorlegebl.* 1889, pl. v, 2): and judging from its structure seems to be based on the common black-figure type of the combat of Heracles and Kyknos (of which nine instances occur in vol. ii), where the combatants rush towards each other and are separated by a bearded figure who interposes between them: this stage is shown on the Louvre vase and also on the kylix E 13: afterwards an attempt is made to individualise the characters and to give freshness to the composition. The ὅπλων κρίσις has not as yet been found in black-figured vases; but it may be suggested that the central group of this subject is to be referred to the common black-figure type of the two heroes playing pessi or dice at the foot of the statue of Athenè (vol. ii, p. 27). These instances bring us to the question of

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* Noack in *Aus der Anomia*, p. 158 foll.

† See Robert, *Bild und Lied*, p. 219; Dümmler, *loc. cit.* p. 77.

(ii) The interchange of types. For examples of this we may return once more to the Dionysiac cycle. The type of the Mænad with lion or snake on her arms (for instance E 462, E 510) is obviously analogous to the similar type of Thetis (vol. ii, p. 25): and that of the Seilenos seizing her, which frequently occurs, is evidently related to the type of Peleus in the same scene. In E 506 the same type has been adopted for a subject of human revelry, where a bearded man is shown carrying on his shoulders an auletris.

One of the most interesting of Dionysiac scenes on vases is the destruction of Pentheus by Mænads (E 775), with its violent action resembling the frenzy of the thiasos: the origin of this type in art was formerly attributed to the drama, but a specimen by an artist of the Epictetic school has recently been published (*Jahrbuch*, 1892, pl. 5), which shows that the type was in existence long before the great drama could have affected it. Towards the beginning of the fifth century a parallel type seems to have come into vogue, showing the destruction of Orpheus by Thracian women (*J. H. S.* ix, pl. 6: E 301): it was only natural that two types so nearly allied should exhibit a marked similarity. The women attacking Orpheus are sometimes attired in Thracian dress, and have the arms tattooed: at the time to which the earliest Orpheus vase belongs, a decided tendency appears among vase painters towards the characterization of barbarian types; an instance of this tendency is shown in the Busiris scenes (E 38), in which the dress and physiognomy of Egyptians is well portrayed, possibly as the result of the lesson learnt by the vase painters from Naucratis (see Hartwig, *loc. cit.* p. 53). The Scythian type had of course been familiar in the black-figure style, as the archer accompanying the Greek hoplite: it is not until the vase of Xenophantos that we see this type fully developed into a Scythian subject, and although Greek artists had from early times been occupied in representing Trojans and Persians, the true characterization of the Scythian face, such as we see it in the Kertch silver vases, does not occur. The negro type in B 209 and on the "negro alabastra" is adapted to representations of the myth of Andromeda (E 169). Probably the Persian wars gave a decided impulse to the representation of "barbarians": but this impulse was mainly confined to details of dress: later on, in the case of the rhytons, heads of negroes and Persians are found, evidently studied from life.

Among scenes in which only two figures were employed, we have conversation, arming, libation, leave-taking, and lastly the familiar group of a warrior pursuing a woman, which latter motive serves for every variety of mythical incident. The principal type is that of Menelaos pursuing Helena, but in this case Menelaos is usually shown dropping his sword: Theseus pursues Aithra, Ajax Cassandra, Neoptolemos Polyxena, Orestes Hermionè, Alcmaion Eriphylè, Ion Creusa: and in most of these cases identification of the scene is impossible unless the figures happen to be inscribed. The type is in fact so commonly used that it seems sometimes as if latterly the artist intended to leave the identification purposely indeterminate, and the pursuing motive becomes almost like the "mantle figures," a purely conventional decoration. In the contrasted type of Eos pursuing Kephalos the case is different, inasmuch as the winged draped figure affords more scope for variety. Connected with these scenes is that in which a man leads away or carries off a woman, such as Acamas and Aithra, Paris and Helena, or, more violently, Boreas and Oreithyia: out of this type a more elaborate composition is evolved in which the Leukippidæ are carried off by the Dioscuri: in the earlier representations of this scene each of the Dioscuri seizes a girl, and the figures are arranged in the Peleus-Thetis type: but on the Meidias hydria (E 224), which possibly reflects the influence of the picture by Polygnotos in the Anakeion at Athens, the chariots of the Dioscuri, the companions of the Leukippidæ, Zeus and Aphroditè, are all added.

The type of a flying figure carrying off a mortal had been familiar in early times, as for example on the "Harpy" tomb: this type forms the basis of two beautiful compositions in the red-figure style. The one of these (Hartwig, pl. 22, 1) has been explained as Zephyros carrying off Hyakinthos: the other (*Wiener Vorlegebl.* vi, pl. 7) represents Eos holding the dead body of Memnon. Both these scenes are connected with a series of types in which two winged figures—either Boreas and Zephyros, or Hypnos and Thanatos[*]—carry the body of a warrior—either Memnon or Sarpedon—to the tomb: a kind of typical *prothesis*.[†] These scenes form the pendant of another in which two warriors (usually Achilles and Memnon) fight in the presence of their respective mothers, and the connection between the two is shown on the Pamphaios cup E 12. The type of the two winged figures with the corpse seems to be descended from the usual archaic scheme of the battle around the dead body, in which, as in the Homeric narrative, the body is seized by a warrior of each opposing party: this will perhaps explain why in the early scenes of the Memnon type (as E 12) the winged figures are usually armed. On a black-figure vase in Berlin (*Arch. Anzeiger*, 1893, p. 86) the dead body is merely carried by two bearded winged warriors identical in appearance, and the tomb is not shown. On a black-figure lekythos (*Jahrbuch*, 1892, p. 143) the type is curiously rationalised: here the body of Memnon the Ethiopian is being carried along by two Ethiopians. On the white lekythos D 58, as already too in E 12, there seems to be an attempt to distinguish the personalities of Sleep and Death: and on D 59 the same is done for Boreas and Zephyros: but later it seems likely that this distinction was not maintained, and that the strictly mythical idea was relaxed: the ideal dead Athenian was himself depicted in place of Memnon or Sarpedon, and the two winged figures became the typical messengers of death who carry him to his long home.

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[*] Robert, *Thanatos*, p. 17, and *Jahrbuch*, 1892, p. 142, note 7.

[†] An interesting class of vases, belonging to this period, are the tall thin amphoræ, which, from their exclusively bridal or sepulchral subjects, have been identified as the *loutrophori* frequently referred to in Greek literature. They seem to have succeeded at Athens to the older hydriæ (B 329–338), with scenes of women fetching water from Callirrhoè; this subject is not found on red-figure vases, though the type seems to be adapted in the Phintias hydria, E 159, and an echo of it may be traced in E 204. These *loutrophori* seem specially to have been used for fetching the bridal bath, and for the burial of the unmarried dead; in some cases this form of vase, either in marble or terra-cotta, stood upon the grave. For a full discussion of this subject see Wolters in *Ath. Mittheil.*, 1891, p. 371, and A. H. Smith, *Catalogue of Greek Sculpture in the Brit. Mus.*, I. p. 297.

CATALOGUE.

E 1–134. KYLIKES (shapes as vol. ii. fig. 18 ; vol. iii. figs. 1, 3).

E 1. PART OF A KYLIX. Ht. 3 in. The diam. of the vase must have been about $14\frac{1}{2}$ in. Chiusi. Hartwig in *Ath. Mittheil.* 1894, p. 155, assigns it to Oltos. The fragment includes about three-quarters of one exterior design, with the base of the handle which was on r. of this, and of the interior scene about one quarter of the l. side. Style of Phintias. Purple inscriptions. Inner details in hard black lines. The lion's eyes have a large black disc as eyeball. Around the interior scene, a thin red line. A spiral ornament, probably from a palmette under the handle, is preserved on the r. of the exterior scene.

Interior: A **warrior** in a helmet, which is tilted back, stooping forward to l., **blowing a trumpet** which he holds nearly at the end in his r. hand: in his l. he probably held the spear of which the fore part is seen: this, the trumpet, r. forearm, part of forehead, and front of helmet alone are preserved. Of the signature only ΓΟΙΕ≶ *νεδαῖ ὀ*(?) *ἐ*]*ποίησ*[*εν* is preserved.

[For this motive see Hartwig, *Meistersch.* p. 276, note.]

Exterior: **Lion and Lioness attacking a Bull.** The bull, of which the head and r. foreleg are wanting, has fallen on its l. knee to l., and is attacked in front by the lion, which, with a paw on the back and shoulder, fixes its teeth in the neck of the bull. On the r. the lioness has sprung upon the bull's hind quarters, and with l. forepaw fixed in its scrotum lays her head regardant on the bull's flank. The mane of the lion is indicated by dots, that of the lioness by rings. Over the scene is inscribed E≷OIΔ⊙KΛ≷ *καλὸς* ?] *ἐμοὶ δοκᾷς* or *δοκεῖς*. The regardant mask of the lioness is drawn in the grotesque method of the black-figure style.

[Cf. the sculptures of the archaic pediment at Athens, Collignon, *Hist. de la Sculp. Gr.* i, p. 210.]

E 2. KYLIX. Old No. 849. Ht. $5\frac{1}{8}$ in. Diam. $11\frac{3}{4}$ in. Vulci. Canino Coll. 1829, no. 792. Much shattered, but nothing wanting. Outline of hair incised throughout exterior scenes ; brown inner markings throughout ; and for outline of nostril and lips in int. On each side of each handle a large palmette.

Interior: Within thin red circle, **youth** to r. lifting with both hands a diota; wears chlamys over shoulders and wreath; slight marking of whiskers. In field, imitation inscriptions. Around this scene, near the lip, is a red band, with a *black-figure* frieze of four **galleys** sailing to l. on waves (white sails, purple gunwale, oars incised, steersman). In front of one of the ships, three dolphins, in front of the others, two, plunging vertically to l.

Exterior: (*a*) **Youth** (chlamys round neck, r. hand raised) approaching from r. a diota which stands upright. On l. a youth (himation over l. shoulder) leaning back and looking into trefoil oinochoè in his r. hand. In the field, imitation inscriptions. (*b*) In centre, diota as in (*a*). On l. a **youth** (himation over l. shoulder) dancing; on r. a nude youth advances holding up keras. In the field imitation inscriptions.

[Cf. B 679, a b.-f. kylix with similar band of ships.]

E 3. KYLIX. Old No. 814. Ht. $5\frac{5}{16}$ in. Diam. $11\frac{13}{16}$ in. Formerly in possession of Basseggio in Rome. Klein, *Meistersig.*^{2} p. 101, no. 2. Much shattered, but nothing wanting. Outline of hair incised throughout exterior scenes: purple wreaths and tails of Seileni; no traces of inner markings, except on forehead of figure in exterior (*a*). Interior, black-figure: exterior, red-figure. On each side of each handle a large palmette.

Interior: **Youth** (wreathed, with short chiton, chlamys with white patterns) holding two spears, riding to r. HIϟ+VVOϟEΓOIEϟEN, Ἰσχύλος ἐποίησεν.

Exterior: (*a*) Between eyes, **Seilenos** (wreathed with ivy, ithyphallic) holding in r. hand keras, on l. pelta attached to a cord over his r. shoulder, striding in crouching attitude to r. Above, EΓIKTETOϟ, Ἐπίκτητος.

(*b*) Between eyes, similar figure, holding in l. a fluted trefoil oinochoè, blowing a trumpet which he holds in r., and which is attached to a phorbeia over his mouth: on l. pelta as in (*a*). He runs to r., looking back. Above, EΛPAϟΦEN (*sic*) ἔγρα⟨φσ⟩εν.

[See Hartwig, *loc. cit.*]

E 4. KYLIX. Old No. 854. Ht. $5\frac{1}{8}$ in. Diam. $12\frac{3}{4}$ in. Vulci. Durand Coll. No. 893. Murray, *Designs from Greek Vases*, no. 1; Klein, *Meistersig.*^{2} p. 97. No important injury. Interior, black-figure: exterior, red-figure. On each side of each handle a large palm-leaf ornament.

Interior: **Doe** springing to r., head thrown back: around, ϟOVAꓘ ϟIAΠOH Ὁ παῖς καλός.

Exterior: On each side, a pair of eyes, with petal of anthemion between them. Beneath each handle EΓOIEϟEN ΘVΦEIΘIΔEϟ, Ἐποίησεν Θυφειθίδης.

[For the form of name, see Keil, *Anal. Epigr.* p. 173; *C. I. Gr.* 8214; Jahn, *Dichter auf Vas.*, Anm. 120; G. Meyer, *Gr. Gr.* p. 120.]

E 5. KYLIX. Old No. 843. Ht. $5\frac{1}{8}$ in. Diam. $13\frac{3}{16}$ in. Vulci. Durand Coll. no. 727. Murray, *Designs from Greek Vases*, no. 2; Klein, *Euphronios*^{2}, p. 298. Repaired and restored, but not in important parts of design. Outline of hair incised throughout: wreaths and inscriptions in purple, very roughly drawn. Handle ornament as preceding.

Interior: within thin red circle, **a Jumper**: a wreathed athlete, bending to r. to lift large halteres from the ground. Around, HOΓAIϟϟOVAꓘ ὁ παῖς καλός.

Exterior, between eyes: (*a*) A tall thin **athlete**, wreathed, stooping to r. as if to pick up something: neck badly drawn. (*b*) A stelè, or goal post (?).

On base is a graffito ≷ONA≷AꓘAꓘ Κακάσανος (?). Cf. the Memnon kylix in *Munich Cat.* No. 1087, which has the name Κακας.

E 6. KYLIX. Old No. 841. Ht. $5\frac{1}{2}$ in. Diam. $13\frac{3}{16}$ in. Vulci, Cavalupo. Canino Coll. 1828, no. 558. Murray, *Designs from Greek Vases*, no. 3; Klein, *Meistersig.*² p. 99; Corey, *Amaz. Ant. Fig.* p. 68; Hartwig, *Meistersch.* p. 46. Much shattered, but only two small pieces of lip missing. Outline of hair throughout exterior (*b*) incised. **PLATE I.**

Interior: Within thin red circle, **Persian Archer** (anaxyrides of skin, gorytos with wing-shaped cover at waist, kidaris with three flaps) walks to r., shooting an arrow: r. arm very much out of drawing from attempted foreshortening. Around, ΗΟVV+ϟΙΗ ΕΠΟΙΕΣΕΝ, Ἰσχύλος ἐποίησεν.

Exterior: (*a*) Between two large eyes, a **Hoplitodromos** (helmet, shield with device of beetle, greaves) running at full speed to l.

(*b*) **Four Athletes.** On l. a tall thin athlete extends both arms with a mocking gesture towards a very stout short companion who holds in l. the thongs of a boxer: beside him, a stool on which a cloak is rolled up: next on r. an acontistes hurling to r. (but with head turned to l.) a short rod with cord (ἀγκύλη) attached to forefinger: next a discobolos to l. poising discus in both hands. Above, ΦΕΙΔΙΠΟΣΕΛΡΑΦΕ Φείδιππος ἔγραφε.

[Hartwig, *loc. cit.*, explains the attitude of the first athlete as that of a runner about to start.]

E 7. KYLIX. Old No. 838. Ht. $5\frac{1}{16}$ in. Diam. $12\frac{3}{16}$ in. Vulci, Cucumella. Canino Coll. *Catalogo*, no. 1433. Murray, *Designs from Greek Vases*, no. 4; Klein, *Euphronios*², p. 300, note 2, and *Lieblingsinschr.* p. 73; Wernicke, *Lieblingsn.* p. 35, note 1, and p. 97, note 1. Broken, but complete. Glaze dull, and drawing rather coarse. The whole of the exterior has been rubbed with vermilion, which is also used for the inscriptions and wreath. Brown is used for the inscription on the shield and the drapery of the falling figure in *a*, but there are no inner markings, except on the horses' necks. Outline of hair as in E 10, a line left red between two thin black lines. A preference for the back view is very marked, six out of the ten figures being thus drawn.

Interior: Within a thin red circle, a **warrior** (helmet over face, shield extended, device a bull's head, half seen, and two rings with dotted centres) running to r., looking back and brandishing his spear: his back is towards the spectator, around him imitation inscriptions.

Exterior: (*a*) **Combat**: in centre are two warriors to l. with spear and shield ready for attack: the one on l. (helmet over face, short mantle knotted around waist) falls on knees to r.: on his shield is a large head in silhouette to l., wearing pointed Phrygian cap and wreathed, around it ΗΙΠΠ·Ν ΚΑ·VΟΜ Ἵππων καλός: his companion wears similar dress, and greaves, and has for device a keras. On either side is a warrior, with helmet and shield, drawing by the rein a horse to l. The horse of the figure on l. is turned inwards, his helmet has cheek-pieces, and his device is three dotted rings: the opposite figure has a shield which covers his face, and the device of a prancing bull to l.: all the warriors except this one have their backs to the spectator; the shields of the outside pair are interrupted by the handles of the vase. In field ΗΟΠΑΙΣΚΑΙ, probably intended for ὁ παῖς καλός.

(*b*) Two groups of **combatants**: towards the l. the falling figure has for device a serpent arching to l., the other has an eagle flying with a snake in talons and beak. Against them on l. rides a wreathed boy in a chlamys, who swings his spear at them. On the r. is a second group: a youth, in chlamys, with shield and spear, advances from l. to despatch an antagonist (tall crested helmet ornamented with a helix, and shield), who has fallen to r.: his head is turned to r., and his l. leg is bent under him; the shields of these figures have no device. In the field, imitation inscriptions.

The spear of the mounted figure in *b* has the portion which crosses the body drawn in silhouette: the breasts of the fallen figure are drawn like those of a woman.

E 8. KYLIX. Ht. beside one handle $5\frac{1}{8}$ in., beside the other $4\frac{1}{8}$ in. Diam. $13\frac{5}{16}$ in. Murray, *Designs from Greek Vases*, no. 5. Much broken, but nothing important wanting. Purple is used for wreaths, inscriptions, sword-belts, reins, bracelets, and blood. Outline of hair incised throughout. The interior figure has thick blackish-brown inner markings, and no sketch marks; details such as eye and collar-bone roughly drawn. The exterior scenes are finer, and have profuse sketch marks. The upper overhanging part of the chiton has no folds drawn within the outline. The breasts of Kycnos are indicated as a rosette of dots.

Interior: Within thin red circle, a **boy** (purple wreath of four leaves) running to r., holding in l. a leg of a sheep (?), and in r. a chelys with plectrum attached by purple cord. In the field imitation inscriptions.

[The same subject occurs on the interior of a Memnon cup in the Louvre, *Wiener Vorlegebl.* 1890–91, pl. x. 2.]

Exterior: (*a*) **Combat of Heracles and Kyknos**: **Heracles** (bearded, short chiton, lion skin over head, and girt round waist, scabbard hanging from double red cord over r. shoulder) strides to r., with sword and Boeotian shield, of which the central handle is decorated with palmettes; above him inscribed HEPΛEΣ ʽΗρ(ακ)λῆς. In front of him **Kyknos** (tall crested helmet, scabbard like that of Heracles, greaves, long hair looped up, sword in r.) falls back to r. upon his shield, which is half seen (device on near side, a lion springing to r., black silhouette). His head is averted towards **Ares** (head broken away, short chiton with fringed edge (*cf.* E 41) and ⁜ pattern, cuirass, shield, greaves), who strides forward brandishing spear. On either side of this group a woman moves forward with one hand uplifted (each wears long chiton, himation over both shoulders, bracelets, and hair looped up at back with fillets). On extreme l., **Athenè** (helmet, shield, long chiton, himation, ægis with scales and snakes) strides to r. brandishing spear. In field imitation inscriptions.

(*b*) **Combat of Dionysos with a Giant**: **Dionysos** (bearded, long hair, wreath of four leaves, short-sleeved chiton, fastened with studs, pulled up over girdle, high endromides with flaps) strides to r., panther fell on l. arm as shield, brandishing a thin wand (?) coloured purple: his opponent (high crested helmet, greaves, shield with device of a cock in silhouette to l.) falls to r., his back to spectator, thrusting at Dionysos with a spear; blood gushes from his back and l.

thigh. On either side, a horse turned outwards, prancing, on the further side of which a helmeted youth stands holding him back by the bridle with both hands: the helmet of the one on the r. is turned back, showing the face and the looped up hair: the face of the other is covered with his helmet. In the field, imitation inscriptions.

Beneath the handle on the r. of *a* is an ivy leaf rising from the thin red circle which forms the ground line. Beneath the opposite handle an imitation inscription.

E 9. KYLIX. Old No. 828*. Ht. 6 in. Diam. 15¾ in. Vulci. Durand Coll. no. 378. Panofka, *Eigenn. mit καλός*, pl. 3, 7, p. 33; Gerhard, *A. V.* iii, pll. 178–9; Overbeck, *Her. Bildw.* pl. vii, 4 (for exterior) p. 196, no. 45; Murray, *Designs from Greek Vases*, no. 6; *Jahrbuch*, 1886, p. 202, no. 61; Wernicke, *Lieblingsn.* p. 85; Klein, *Lieblingsinschr.* p. 36; *Ann. dell' Inst.* 1832, p. 110, no. xiv.; *C. I. Gr.* 7395. Much broken, the central part of *a*, and a piece from each side of *b* wanting: surface of design injured throughout. Brilliant glaze, drawing similar to that of E 10, but more careful. Above and below the exterior scenes is a thin red line. Purple is used for the wreaths, the inscriptions, and the reins of the sea-horses. Inner markings seem to have been used on the exterior. The hair of the Nereids in *a* has a wavy outline, left red; the outline in the interior is incised: that of the figures in *b* is left red between two thin black lines, as in E 10. The hair of Nereus was probably indicated by white dots, now faded.

Interior: Within two red circles, a **bearded man,** wreathed and ithyphallic, in a stooping attitude to r. holding out l. arm covered with mantle: in his r. he holds up a keras. Around him ΚΑ√ΟϟΦΕΙΔΟΝ, *καλὸς Φείδων.*

Exterior: (*a*) Between two winged and bridled sea-horses, which face inwards, **Peleus seizing Thetis. Peleus,** beardless and wreathed, striding forward to r., has thrown his arms around the waist of **Thetis,** his head pressing against her breast. Thetis, in a long chiton with sleeves, tries to escape to r., looking back and loosening his grasp with her l. hand. Of Peleus, only the head and feet remain; Thetis has lost her face, r. side, and thighs. On either side two **Nereids** rush away with gestures of fear: the one nearest Thetis holds in her l. a tunny fish by the tail over her l. shoulder, and looks back: her companion looks to r. Of the opposite pair, the foremost looks back: her face, and the entire upper part of her companion, except the r. arm, are destroyed. All the Nereids have long chiton with sleeves, and wreaths. Above Thetis is inscribed ⊙ΕΤΙϟ *Θῆτις.*

(*b*) Between sea-horses, as before: **Hermes and Nereids bringing the news to Nereus.** The sea god ϟVƎꟼƎИ, *Νηρεύς*, a bald wreathed old man in a long chiton and himation, sits to r. on a square base, holding in l. a wand, in r. a tunny fish. To him comes **Hermes**, bearded, with chlamys, pilos and winged endromides, in haste, his r. hand upraised, his l. holding caduceus. Behind him stands a woman, **Amphitritè** (?), in long chiton and himation, her hair looped up and wreathed, her r. arm upraised; in her l. (now destroyed) she may have held some object. On the l. of Nereus two **Nereids,** dressed as Amphitritè, rush forward with l. arm upraised, and r. pressing breast; the foremost holds in her l. hand a flower. Behind Hermes is inscribed HEPMEϟ, *Ἕρμης.*

The sea-horses form decorative groups beside the handles, by which their bodies are interrupted: their tails, passing beneath the handles, cross each other, each pair of tails thus forming a handle ornament. Part of each is destroyed.

E 10. KYLIX. Old No 835. Ht. $5\frac{5}{8}$ in. Diam. $14\frac{13}{16}$ in. Vulci. Durand Coll. no. 385. Gerhard, *A.V.* iii. pl. 186, and p. 77; Murray, *Designs from Greek Vases*, no. 7; Welcker in *Rhein. Mus.* v. 140; Jahn, *Telephos und Troilos*, p. 86; Overbeck, *Her. Bildw.* p. 355, no. 25; *Ann. dell' Inst.* 1850, p. 87, no. 27; Welcker, *Alte Denkm.* v. p. 459, no. 27; Heydemann, *Iliupersis*, p. 20, note 9; Klein, *Euphronios*,[1] p. 85, refers this vase to Pamphaios, but in *Meistersig.*[1] p. 41, this attribution is withdrawn: cf. *Euphronios*,[2] p. 230. Much broken, but only two fragments (parts of the lip over *a*, and over one handle) wanting: surface of figures injured by acid. Drawing spirited: the composition much spread out. Above and below the exterior scenes is a thin red line. Below the upper one, a black line has been drawn, which in several cases cuts off portions of the figures. Purple is used for the wreaths, inscriptions, reins, tesseræ, leaves of trees, and spear of youth in *a*. No inner markings can be traced now, but may have existed. The outline of hair is indicated by two parallel lines of black, between which the space is left red.

Interior: Within a thin red circle, a **Sphinx** with long hair, wreathed, seated to r. on the circle: around her HOΓAIϟKAVOϟ, *ὁ παῖς καλός*.

Exterior: Three groups, of which *a* and *b* appear to be two varieties of one and the same incident, generally described as Achilles pursuing Troilos. These two groups are placed in the vase one at each side of a city gate, which may be the Skæan gate, and which occupies the space around and within one handle of the vase. The front limit of each group is indicated by a tree, against which is placed a shield, belonging apparently to the group of two warriors playing pessoi under the other handle. (*a*) **Achilles pursuing Troilos** (?): On the l. **Achilles** in short chiton, with greaves and scabbard, spear and shield in l. (device two dolphins to l.), rushes forward with r. hand raised as if brandishing some weapon: this hand, the head and upper part of the shield are lost. Close in front of him gallops the horse of **Troilos**, a nude wreathed boy. Farther in front runs a youth, nude and wreathed, his l. arm extended, his r. holding a spear couched. Over him is inscribed TEVEΦOϟ, Τήλεφος.

(*b*) Similar subject: on r. an armed warrior (shield with device of an eagle flying to l.) pursuing to l. an armed youth (shield, with device of five pellets) on horseback. In front of the horse runs another armed figure (device on shield, two dolphins to l.). Over this scene is inscribed HE+▨TOP, Ἕ(κ)τωρ.

(*c*) **Two Heroes playing pessoi**: Beneath the other handle is a square base, on which are seven tesseræ: on each side, symmetrically arranged, is a bearded warrior in chlamys, helmet tilted back, and greaves, who kneels on r. knee, his r. hand extended towards the dice, his l. resting on his spear: at the back of each is a willow tree, against which (the outer side) a shield rests: the shield on l. is Boeotian, with device of a pellet between two crows confronted: the other is Argolic, and shows half of a bull's head.

[For the difficulties of interpretation presented by the exterior scenes, cf. Overbeck, *op. cit* p. 356. The fourth letter of Hector's name had been restored as a ⊖ in order to cover a circular rivet hole stopped with plaster; this is now removed, and the T is clear.]

E 11. KYLIX. Old No. 817. Ht. $4\frac{1}{2}$ in. Diam. $12\frac{3}{4}$ in. Vulci. Durand Coll. no. 117. Panofka, *Der Vasenbildner Panphaios*, pl. i, 3 (*int.*), pl. iii (*ext.*); *Wiener Vorlegebl.* series D, pl. 4; Murray, *Designs from Greek Vases*, no. 8; Klein, *Meistersig.*^{2} p. 94, no. 18. Much broken, worst in interior: in *a* the surface injured by fire. The figures of the exterior are drawn with a view to covering as much space as possible: see especially the extended arms of Dionysos in *a*, which are out of all proportion: purple reins, wreaths, and inscriptions. No trace of inner marking.

Interior: Within thin red circle, **Warrior charging** to r., with couched spear, long hair, helmet, pelta, and greaves.

Exterior: (*a*) Between two Pegasi springing inwards, **Dionysos** (bearded, wreathed, long chiton, with dotted skirt, himation over l. shoulder, bracelets) moves to r., looking back, each arm extended with a nebris hanging from it. On either side a **Seilenos** advances: the one on l. looks back and is wreathed.

(*b*) Between two Pegasi as before: A **Mænad** (wreathed, long chiton, himation over r. shoulder) dances to l., looking back and playing castanets, between two dancing **Seileni** who are also wreathed. In all three designs the field is scattered with letters which have no meaning, and seem to be various assortments from those which are inscribed round the edge of the foot, ΓΑΝΘΑΙΟϚΕΓΟΙΕϚΕΝ *Πάνφαιος ἐποίησεν.* On foot incised characters, see Old Cat. pl. A 817.

E 12. KYLIX. Old No. 834. Ht. $4\frac{15}{16}$ in. Diam. 13 in. Vulci. *Archæologia* xxix, pl. 16, pp. 139–44; Gerhard, *A. V.* iii, pl. 221–2; Panofka, *Der Vasenbildner Panphaios*, pl. 4 (*ext.*); Overbeck, *Her Bildw.* pl. xxii, 14 (*a*), p. 533: *Wiener Vorlegebl.* series D, 3; Murray, *Designs from Greek Vases*, no. 9 (int.), p. 7, fig. 1 (ext. *a*); Klein, *Euphronios*,^{2} pp. 272 (*a*), 273 (*b*), 275 (int.); *Meistersig*^{2}. p. 88 and p. 94, no. 20; Corey, *Amaz. Ant. Fig.* p. 52. On the interpretation see Robert, *Thanatos*, p. 9, and *Bild und Lied*, p. 110; Brunn, *Troische Miscellen* (*Sitzungsb. der k. bair. Akad.* 1880, iii. p. 167); *Jahrbuch für Class. Phil.* Suppl. xi. p. 619 and p. 637 (Luckenbach); Hartwig, *Meistersch.* p. 142. Much broken, worst on int.

Interior: Within thin red circle, **Seilenos dancing**. He is ithyphallic, and wreathed, of the archaic type, with eye set at right angles to mouth, and long locks of hair: he dances in a bent attitude to r., his l. holding keras, his r. raised above his head.

Exterior: (*a*) **Two winged figures lifting a dead body.** In the centre the corpse of a colossal bearded man wearing a fillet is raised from the ground by two armed winged youths. Each of the youths wears a helmet (tilted back to the crown), cuirass, short chiton, sword at waist, and greaves. The lifeless condition of the body is expressed by a general character of limpness, as of relaxed muscles, by the closed eye, and the l. arm hanging helplessly behind the head [*cf.* an early gem in the Tyskiewicz Coll. *Cat.* pl. 24, fig. 8]. The one on l. has locked both his arms around the chest of the corpse, and wears a Corinthian helmet; the other, who clasps its knees, has a helmet decorated on the crown with anthemion, and with cheekpieces in the form of rams' heads: his scabbard has a snake ornament twined round it. On either side a woman hastens forward with outstretched hands; the one on l. (long chiton with row of dots on skirt, mantle fastened on r. shoulder, hair looped up with fillet and stephanè) holds a caduceus: the one on r. (long chiton, mantle around neck, hair falling in single locks bound with fillet) lays her l. hand on her breast with a gesture of despair.

(*b*) **Seven Amazons arming**: i (from *l.*) holds spear, and lifts shield (seen in profile, device, a horse prancing to l.). She wears a helmet and a short chiton: her body is cut in two by the handle of the vase: ii moves to l., looking back, holds bow (string a thin black line) in l., and in r. a battle-axe on shoulder: wears Phrygian costume, with kidaris decorated with a spiral, and gorytos covered with scale pattern on which a second bow is fastened with two cross bands, hanging by double strap from l. shoulder: iii marches to l. carrying shield (device, a hawk flying to l.) and spear in l., helmet in r.: a sword hangs by double strap from r. shoulder, and she wears a helmet and short chiton: iv is turned to r., raising l. leg to fit on greave: the other leg is already greaved; she wears a short chiton, and a purple hair-band looping up hair: v is turned to l., r. hand resting on spear; on l. arm shield (device, a snake arched to l.); wears helmet with spiral on crown and short chiton: vi (balancing ii) moves to r., looking back; holds up bow in l.: Phrygian costume, with gorytos hanging by double strap from r. shoulder: her kidaris has a spiral on crown, and very long flaps, the inner edge of which is cut in form of wave pattern: vii balances no. i in the composition, and is similar, but her body is clear of the handle of the vase: her shield device is a hawk flying to l.; she wears greaves, and a sword hanging from double cross-belt; round the scabbard an ornament is twined.

[The figures in *b* are grouped with a view to symmetrical composition; nos. i, iii, vii are bending figures, but their heads are nevertheless on same level as those of the other figures, who are erect. The chitons throughout *b* are peculiarly treated: they are succinct, and below the girdle fall in pteryges; above the girdle no folds whatever are indicated: an exception is no. iv, whose chiton is not girt at waist. In *a* and *b* a smooth even wash of shiny reddish brown is used for (in *a*) the chitons of the winged figures below the girdle, and (in *b*) the entire chiton of iv and the lower part of the chiton of vii: also for the smooth surfaces of the Phrygian dress throughout (in ii it is applied by mistake to the rough surface of the anaxyrides). The same colour is used for inner markings throughout *a*, where the anatomy is very carefully indicated: for the fine folds of the chitons, except the cases just remarked: for the fringe of the hair of the dead figure, and of the winged figure on the l.: for the whiskers of this figure and the whole hair of the other winged figure, which is painted in separate locks. In *b* and in int. no inner markings are used. The treatment of the eyeball throughout varies considerably; for the Seilenos in int., for the three central figures in *a*, and for figs. vi and vii in *b*, it is a dot within a circle: but that of the Seilenos is set at right angles to the mouth, that of the dead man is half hidden by the upper eyelid: that of the l. hand winged figure is seen in profile, all the others *en face*. The remaining figures have the ordinary eye of the Epictetic school. The outline of the hair is variously treated: in int. it is incised: in *a* it is partly incised, partly painted red: in *b*. nos. i and vi have it left red, no. iv has it incised, though just below the incised line is a minute row of dots, black on black. The purple hair bands in *a* seem to have been originally incised. Sketch marks throughout. Around edge of foot, ǀ ΑΝΘΑΙΟ≷ΕΠΟΙF≷FΝ *Πάνφαιος ἐποίησεν*. Below the *ext.* scenes, a band of palmettes, alternately inverted, black on red: cf. the Phintias hydria E 159. The question of technique is important in view of the opinion which has been by some authorities advanced (Klein, *Euphronios*^{2}, p. 274; cf. Körte in *Bonner Studien*, p. 198; Meier in *Arch. Zeit.* 1885, p. 182. Six in *Gaz. Arch.* 1888, p. 201, opposes this view), that the exterior scene *a* was painted by Euphronios. For the subject of this scene, cf. Robert, *locc. citt.* and the lekythi D 58 and D 59.]

E 13. KYLIX. Old No. 830. Ht. $5\frac{7}{16}$ in. Diam. $13\frac{3}{4}$ in. Vulci. Canino Coll., *Catalogo*, no. 1737. Birch, *Archæologia*, xxxii, pl. 10, gives *b* badly drawn; Murray, *Designs from Greek Vases*, no. 10; cf. Robert, *Bild und Lied*, p. 214; *Ann. dell' Inst.* 1867, p. 153. This is apparently the vase which Welcker describes in *Ann. dell' Inst.* 1850, p. 84, no. 17, "Kylix che vidi nel Museo di Napoli"; cf. Overbeck, *Her. Bildw.* p. 350, no. 15; no such vase is given in the Naples Cat. Much broken, but nothing important missing. Glaze brilliant, deep colour, drawing rather angular and outlines thick, though not careless. Purple used for inscriptions, headdress, bridle, and flowing water. Inner markings in *b* only, in a dull grey. Outline of hair incised throughout, except in case of Polyxena in *a*: in the case of Troilos it is indicated both by outline left red, and by incising: prevalence of hard parallel lines in the drawing: upper part of chiton, on which no folds are indicated, hangs over girdle like a cuirass.

Interior: Within thin red circle, **Eros** wearing fillet, holding pomegranate fruit in r., raising l. with palm outwards, flies to r. in horizontal position. His legs are bent, the feet resting against the circle: below and above him KAVOϚ, *καλός* (*bis*).

Exterior: (*a*) **Achilles pursuing Troilos and Polyxena**: in the centre of the scene, **Achilles** (helmet covering face, cuirass with two spirals on breast, short chiton, greaves) rushes to r. armed with a spear, and on outstretched l. a Boeotian shield (device, a crescent between two rings): part of l. arm and shield wanting: in front of him **Troilos**, in a short chiton and chlamys flying from his shoulders, gallops to r. with two horses; in front of him **Polyxena** in long chiton, hair looped up with a stephanè, runs looking back with outstretched arms. On the extreme l. is a fountain issuing from a mule's head in a building represented by a column and Doric entablature: towards this a **girl** in long chiton and himation, hair looped up with a fillet, runs, looking round and raising left hand, palm upwards: her r. is pressed against her bosom. The chlamys of Troilos is decorated with horizontal bands of alternate zigzags and dots. In field NA[illegible]OϚ, (*καλός*?) NAI+I KAΛOϚ *ναῖχι καλός*.

(*b*) The *Ὅπλων κρίσις*, or **quarrel of Ajax and Odysseus about the armour of Achilles. Ajax** and **Odysseus**, both nude, wreathed and bearded, stride forward from opposite sides with drawn swords against each other, but each is restrained by two young wreathed **Greeks**: one in front bending down, with arms thrown around the hero's waist, his head hidden by the body which he grasps: and one behind, who grasps the wrist of the hero in one hand and with the other endeavours to wrest the sword from him. Between these groups **Agamemnon**, bearded and wearing helmet tilted back and mantle over his shoulders, runs to r. looking back, with arms outstretched on either side as if to part the combatants. In the field KAVOϚ, *καλός* (*ter*).

[Cf. Overbeck, *op. cit.*, p. 381, where this scene is wrongly described as the quarrel of Achilles and Agamemnon. For a similar fountain with a mule's head cf. *Ann. dell' Inst.* 1877, pl. W.]

E 14. KYLIX. Old No. 813. Ht. $4\frac{1}{2}$ in. Diam. 12 in. Vulci, Durand Coll. no. 107. Murray, *Designs from Greek Vases*, no. 11. Much broken: portions of exterior (*b*) and centre of interior wanting. Style of Pamphaios. Purple hair bands, wreaths and flutes. Brown inner markings only for upper folds of chiton in *a*. The locks of hair of the Seileni terminate in spiral curls, as in E 815. Beside each handle, a spiral, divided in every case by the body of a Siren.

Interior: Within thin red circle, **Dancing Girl.** She dances to l., head thrown back, playing on castanets: she wears a long chiton (drawn as in E 12), the upper part decorated with crosses, a himation fastened on l. shoulder, a saccos, earrings, necklace, and a bracelet on r. wrist. In the field, imitation inscriptions, very similar to those in E 815 (*a*).

Exterior: (*a*) Between two Sirens playing flutes, **Dionysos and two Seileni. Dionysos** (bearded, long chiton and mantle as in interior), holding keras in r., in l. a vine branch which spreads on each side, moves to r., looking back at a **Seilenos** (bald over forehead) who advances holding out his r., and carrying a thyrsos on his l. shoulder. On r. a **Seilenos** moves to l., carrying a large wineskin over l. shoulder, and a keras in r. The Seileni and Dionysos are wreathed with ivy: the Sirens (who have earrings and hair bands) with vine.

(*b*) Between two similar Sirens, **Mænad and Seilenos.** The Mænad (exactly like the figure in the interior) moves to r. looking back, and swinging her thyrsos to repel the advances of a Seilenos, of whom all that remains is his r. forearm extended towards her, the basket which hung by purple cords from his body (?), his legs and tail.

E 15. KYLIX. Ht. $6\frac{1}{2}$ in. Diam. 16 in. Tarquinii: excavations of Camposcala. Blacas Coll. *Él. Cér.* i, pl. 63 (*a* only), p. 208; *Ann. dell' Inst.* 1832, p. 110, no. xiii, and 1865, p. 378; Gerhard, *Rapp. Volc.* p. 142, note 242, *d*: and his *A. V.* i, p. 6, note 12, and p. 203; Micali, *Storia*, iii, p. 137; Schneider, *Geburt der Athena*, p. 12, no. 21; Panofka, *Recherches sur les Noms des Vases*, p. 40, note 2; *Jahrbuch*, 1886, p. 202, no. 60; Hartwig, *Meistersch.* p. 79, attributes it to Oltos (cf. *ibid*, p. 233, note 1). Much broken, part of r. side of *a* and l. side of *b* wanting. Outline of hair incised and edged with dots against the flesh. Purple used for inscriptions and head-dresses, except the wreath of Peleus, which is incised. No light inner markings. The eye of Zeus is of the dotted circle type, with eyelashes drawn on both upper and lower lids (cf. Hartwig, *op. cit.* pl. x). In indicating the folds of the drapery a profuse use is made of hard parallel lines, which form a characteristic feature of the vase.

Interior: Within a thin red circle, a **youth** wearing a vine wreath and mantle decorated with circles over his shoulders (incorrectly drawn), holding keras in r., and wineskin (?) or sybenè with glottocomeion (?) in l., runs to r. looking back: his feet rest on the circle. In field, imitation inscriptions. Around the lip, a border of large palmettes.

Exterior: (*a*) **Birth of Athenè.** Near the centre, beside an Ionic column, **Zeus** seated to l., bearded and with long tresses, wreathed, long chiton and himation, in l. a sceptre, in r. a thunderbolt; his seat is an ordinary chair, with the back terminating at the top in a swan's neck curved downwards. From his head springs **Athenè** to l., showing only from the breast upward, with helmet, chiton, and himation, shield with device of a Gorgoneion in outline, half seen, brandishing spear in r. hand. Behind the chair stands **Hephaistos** (beardless, the upper part of his head wanting) in himation, with axe (head wanting) over l. shoulder, laying his r. on the r. shoulder of Zeus. Behind him, a **woman** in chiton and himation, sitting on a square base to r., with l. hand clenched on her breast: her head is lost, but had been turned round towards the central scene. On the extreme r. a **woman** in chiton and himation over the back of her head dances forward, looking back, as if towards the scene on the other side of the vase; her arms are lost. In front of Zeus stand two women, **Eileithyiæ,** in the characteristic attitude, with outstretched hands: they have long himation, chiton and fillet; the one on l. has long sleeves and hair looped up. Behind them is **Ares**, bearded, seated on a square base facing Zeus, in helmet tilted back and himation, holding out his r. and resting l. on a spear. Behind him, **Aphroditè**, seated on an ocladias, in a long chiton, drawing forward with her l. the edge of her himation, which covers the back of her head. On extreme l. stands a **woman** in long chiton and himation, hair looped up with fillet, raising with her l. the skirt of her dress ("Spes motive"). All the dresses are embroidered with circles, except that of the r.-hand figure, which has crosses. In the field, imitation inscriptions.

(*b*) **Peleus seizing Thetis**: **Peleus** to r., beardless, long hair looped up and wreathed, stoops forward and seizes **Thetis** round the waist with both arms, his r. hand grasping his l. wrist. Thetis moves to r. looking back, and raising both arms; she wears a long chiton with sleeves, and her hair is looped up with a fillet (front part of face wanting): one of her transformations is indicated by a panther (lower part of body lost) which stands to r. on the back of Peleus, facing to front. On either side two **Nereids** in long chiton and himation, hair looped up with fillet, flee away in archaic running attitude, with arms extended: the two on l. look back, the l. hand one raising the edge of her skirt. The dresses throughout are embroidered with circles. In the field, imitation inscriptions. The figure of Peleus is disproportionately large.

Above the exterior scene a thin red line is left, below which a black line has been drawn, which in *a* cuts the top of the figures. Below, a band of net pattern.

E 16. KYLIX. Old No. 815. Ht. $5\frac{1}{8}$ in. Diam. $12\frac{13}{16}$ in. Vulci. Durand Coll. no. 392. Murray, *Designs from Greek Vases*, no. 12; *Arch. Zeit.* 1851, p. 413; Klein, *Euphronios*², p. 313; *Meistersig.*² p. 120, no. 12; *Lieblingsinschr.* p. 34, no. 18; *Mon. Grecs.* nos. 14–16 (1889), p. 16; Wernicke, *Lieblingsn.* p. 46, no. 15; *C. I. Gr.* 7655. Much broken, and disfigured with rivets: but only two small pieces of lip wanting. Drawing strong and spirited, with traces of archaism; extremities carefully rendered. Purple used for wreaths, inscriptions, bracelets, vine leaves, reins, and belts. No inner markings. Outline of hair engraved throughout: engraved lines also used for the outline of the bunches of grapes, and the tongues of the snakes. The drapery has the folds indicated in the lower part; the upper part is left blank. The panther skin in *b* has no indication of markings on the inside; the exterior, and the head and chin of Telamon in *a*, have a dotted surface. Beneath each handle a lotus bud.

Interior: Within a thin red circle, a nude **youth**, wreathed with ivy, to l. in a stooping position, holding with both hands a large hydria (vol. ii, fig. 14) by the side handles: both his feet rest on the border of the design. In the field around W (*sic*) EMNOИ KA˥VOS, Μέμνων καλός.

Exterior: (*a*) **Departure of Ajax.** On the l. is a bald-headed man, **Telamon** (?), in an himation, l. hand resting on staff, r. hand uplifted, addressing **Ajax**, AIAS, who moves forward to l. (helmet covering face, short chiton, cuirass, sword hanging at side, greaves), holding spear in r., on l. arm Boeotian shield (device, a lion springing to l., on a short black line). Over the old man is written ////PAVOS ? Beneath Ajax +ATSO. Behind Ajax, a quadriga driven by a **youth** in a cuirass, long chiton, and fillet, at a walking pace to l. In the background beside the horses stands a **woman** (chiton, himation over both shoulders, hair looped up with fillet, earrings, bracelet on l. wrist), holding up in fingers of l. a flower to a warrior (helmet covering face, spear, shield with device of a crow to l. holding the leg of a hoofed animal in its beak, on a short black line). Over this warrior is MEMNON KAVOS, *Μέμνων καλός*. On the extreme r. follows a youth in short chiton and fillet, shield (device, a triskeles) on l. arm, holding in r. by the nasal a helmet: beside him in the background a beardless archer in spotted anaxyrides, tall kidaris decorated above with a palmette, holding in r. an axe (?) over his r. shoulder: at his side hangs a bow and quiver case. Beside the inscriptions already described, other imitation inscriptions are written in the field.

[For the crow with the leg in its beak, cf. Klein, *Euphronios*^{2}, p. 297, cut, where a similar design occurs as device.]

(*b*) **Dionysos and Thiasos. Dionysos** (bearded, long hair wreathed with ivy, Ionic chiton, and himation over l. shoulder) moves to r. looking back, holding in r. a cantharos (fig. 19: silhouette against body), in l. a vine branch: another vine branch is behind his back. On either side of him is an ithyphallic **Seilenos** dancing between two **Mænads.** Those on the l. all dance forward; the Seilenos with both arms and l. leg raised; the foremost Mænad with both arms raised; she wears an Ionic chiton, a himation passing over l. shoulder, over which a panther skin hangs down the back, the paws knotted on her chest, the head brought forward to hang over the l. shoulder: she has a fillet, long rough hair concealing the ears, and bracelets. The other Mænad plays crotala (castanets); she has a snake wound round her looped up hair, hissing with open mouth over her forehead; she wears an Ionic chiton, and earrings. On the r. of Dionysos a Mænad dances towards him, holding in both hands a snake: she wears an Ionic chiton, a panther skin hanging head downwards down her back, a saccos, and earrings. All the Mænads except this one wear bracelets. Behind her an ithyphallic Seilenos dances to r., holding in r. a keras inverted: he has long hair confined with a fillet; he raises his l. to touch the head of a Mænad who dances to r. with crotala, looking round at him: she wears an Ionic chiton; her hair is looped up and confined with a fillet: the r. hand with its crotalon is hidden behind the arm of the Seilenos. In the field imitation inscriptions, apparently repetitions of EVA.

[The scene in ***a*** is probably intended for the departure of Ajax from Athens, as on the Codros cup in Bologna. Possibly the name of the old man may be restored as Πά]ραλος, an early Attic hero, cf. Eur. ***Suppl.*** l. 659.]

E 17. KYLIX. Old No. 833. Ht. 4⅞ in. Diam. 13¼ in. Vulci. Canino Coll. no. 1617. Murray, *Designs from Greek Vases*, no. 13; Jahn, *Dichter auf Vasenb.*, p. 757, no. 3; Panofka, *Eigenn. mit* Καλός, p. 95, no. 248; Klein, *Euphronios*², p. 311, no. 46; *Meistersig*[illegible] p. 120, no. 10; *Lieblingsinschr.* p. 33, no. 15; Wernicke, *Lieblingsn.* p. 46, no. 13; *Archæologia*, xxiii, p. 251, and xxxi, p. 26; Gerhard, *Rapp. Volc.* p. 154, no. 411, p. 186, no. 766; cf. *Ann. dell' Inst.* 1849, p. 145; Corey, *Amaz. Ant. Fig.* p. 67, no. 3; *C. I. Gr.* 7855. Much broken, but nothing lost. Drawing generally coarse and careless. This vase presents several peculiarities of technique. The drapery has no folds, and is arranged in the archaic manner (*i.e.*, the short chiton falls in a curve from the waist in front nearly to the knees at back: cf. E 18): the cuirass is of the archaic form in two cases. Purple is used for the ordinary purposes (inscriptions, wreaths, swordbelts), and also for a spear and the handle of a sword in *b*, and the Amazon's hair and blood in *a*. No inner markings. The outline of hair is engraved throughout; in one case (the falling figure in *b*) it is both engraved and left in red. Some portions of the field are accidentally left red in *a* and *b*. Below the exterior scenes is a ribbon pattern; on each side of each handle a large palmette, which is connected by a looped tendril with a bud under the handle.

Interior: Within a thin red circle, a nude **youth**, wreathed with vine or ivy, moving to l. with an oinochoè (fig. 13) held forward in his r. hand, and l. hand raised, both feet resting on border. Around MEMNON KAVOϟ, Μέμνων καλός.

Exterior: (*a*) **Combat of Warriors and Amazons.** Two pairs of combatants: on l. a warrior falls on his l. knee to l., and looking round, stabs with his spear at his opponent: he wears a short chiton, cuirass, and helmet covering his face; his shield has the device of a snake arching to l. His opponent rushes forward, with spear raised to deal him the final stroke; he has a helmet covering his face, and a shield (no device) on arm. Next is an **Amazon** archer, falling backward to l. with l. leg bent under her, looking back to l. and supporting herself on her r. hand, which holds her bow; she has a quiver (?) hanging at her side from a cross belt, and a girdle, but no drapery is shown: on her head a Phrygian cap with a long stiff peak rising from the crown. With her l. arm she vainly endeavours to repulse a warrior with helmet covering face, and shield with device of an eagle flying to l., who passes his sword behind her head and stabs her downwards in the r. shoulder. Over the design is spread ϟIMIAΔEϟ KAV ϟ, Σιμιάδης καλ[ό]ς.

(*b*) **Two pairs of Combatants.** On l. a warrior (helmet covering face, cuirass, chiton, scabbard, greaves, shield) moving away falls to the l. thrusting with a sword at his opponent (similarly armed, device, an arching snake to l.), who strides forward to despatch him with his uplifted spear. On the extreme r. a similar figure (device, a triskeles) raises his sword (silhouette) across his face to deal a back stroke to an opponent who has fallen in the same attitude as the l. hand figure in *a*: this figure has a helmet tilted back, a cuirass, short chiton, and shield, and holds a spear still couched at his side: the hair is looped up behind, and a stroke of the brush seems to have accidentally run down the cheek, or perhaps indicates the whiskers. Along the top of the design KϘ(*sic*)VOϟ MEMNON, καλὸς Μέμνων.

E 18. KYLIX. Old No. 821. Ht. 5⅛ in. Diam. 13 in. Vulci. Durand Coll. no. 428. Jahn, *Dichter auf Vasenb.* pl. iii, p. 756; Birch, *Ancient Pottery*², pl. facing p. 200; Murray, *Designs* *from Greek Vases*, no. 14; Klein, *Euphronios*,^{2} p. 317 (interior); *Meistersig.*^{2} p. 122, no. 17; *Lieblingsinschr.* p. 35, no. 23; Wernicke, *Lieblingsn.* p. 47, no. 20; Panofka, *Eigenn. mit* καλός, p. 93; *Arch. Zeit.* 1845, p. 126; *Archæologia*, xxxi, p. 258; *C. I. Gr.* 7760; Corey, *Amaz. Ant. Fig.* p. 28; Hartwig, *Meistersch.* p. 89 and p. 120, note 1. Much broken, part of *b* wanting, but design throughout not much damaged. Drawing careful and spirited, but somewhat mannered; extremities of figures long and attenuated; outlines rather thick. Vermilion is used for the inscriptions, wreaths, bracelets, sandals and cords; the whiskers in *b* are in the usual light brown varnish colour. Otherwise no inner markings of anatomy are traceable. The outline of hair in *b* is engraved; those of the parts over the forehead in the interior and *a* are left red. The drapery generally is treated as in E 17; the short chiton is close-fitting, and its lower edge descends in a curve from front to back. Ornaments of handles as in E 19.

Interior: Within a thin red circle, a naked **woman** (hair in saccos, earrings and bracelets) stooping to l., drawing with both hands the cords of the sandal on her r. foot, which she raises slightly; her l. foot, with the sandal already fastened, rests on the border of the design. Around her KAVO · MEMN · N, καλὸ[ς] Μέμν[ω]ν.

Exterior: (*a*) **Combat of Heracles with Amazons. Heracles** (HEPAKVES) in archaic type (bearded, short tight-fitting chiton, lion's skin over head and girt round waist, paws knotted on chest, sword-belt hanging by double cross-belt), rushes to r. sword in hand, seizing with his l. the edge of the shield of an **Amazon** ΔOI · (short chiton, archaic form of cuirass, helmet tilted back; shield device an eagle flying to l.), who falls on r. knee to r., looking back and thrusting with her spear. On the l. a second Amazon VVKOΓIS Λύκωπις (Scythian cap, short chiton, later form of cuirass, bow and quiver-case hanging at side from cross-belt) runs to l., looking back and raising r. hand; in her l. she holds Scythian bow. On the left of Lycopis ▨O▨Aꓘ (καλός).

(*b*) **Anacreon and two dancing youths. Anacreon,** ANAKPEON (bearded, wreathed with vine, himation over l. shoulder) dances to r., body thrown back, head raised and mouth open as if singing; he plays upon a chelys with a plectrum, which hangs from it by a long cord. He is approached by two dancing figures; the foremost, NVΦES **Ny**(m)**phes** (wreathed with olive (?), a himation hanging loose over both shoulders, slight whiskers), seems to have held up some object on the r. hand; the breast of this figure is turned, archaic fashion, to the front. Of the other figure, . . . ON, only the body from waist and legs is preserved; his attitude must have corresponded to that of Anacreon; his himation passed over the l. shoulder and was kept up by the l. arm. On the l. of Anacreon, ƨOVAꓘ, καλός.

[Corey, *loc. cit.* takes the first Amazon for Andromachè; *C. I. Gr.* and Klein read KAVOS; the inscription is, however, complete except for the one letter at the end; it is certainly the name of the Amazon, perhaps Δω(ρ)ί[ς? For the name Nuphes (Ny(m)phes?) cf. Jahn, *Vasens. zu Mün.* no. 404, where it recurs on a r. f. Memnon kylix. For the motive of the fig. in int. cf. other instances quoted in Hartwig, *Meistersch.* p. 89.]

E 19. KYLIX. Old No. 821*. Ht. 4⅞ in. Diam. 13⅛ in. Vulci, Cucumella, March, 1829. Canino Coll. *Catalogo*, p. 119, no. 1434; Jahn, *Dichter auf Vasenb.* pl. vi, p. 758, no. 9;

Murray, *Designs from Greek Vases*, no. 15; Klein, *Euphronios*,² p. 303, gives the interior alone; *Lieblingsinschr.* p. 33, no. 11; *Archæologia*, xxiii, p. 222 (Stuart); Gerhard, *Rapp. Volc.* no. 743; Panofka, *Eigenn. mit* καλός, p. 58 fol.; *Arch. Zeit.* 1849, p. 54*; *C. I. Gr.* 7854; Kretschmer, *Vaseninschr.* p. 133; Wernicke, *Lieblingsn.* p. 48, no. 23. Broken, but little wanting except part of l. hand figure in *b*. Drawing similar to E 18. Purple is used for inscriptions, wreaths, cords, and for staff in *a*. No inner markings. Outline of hair incised throughout, except the back of the hair of the interior figure. The eye in *a* has an unusually large pupil. On each side of each handle is a large palmette; from the palmette on each side of *a* a tendril issues, at the end of which is a bud lying horizontally under the handle (cf. E 18).

Interior: Within a thin red circle, a beardless archer (**Amazon** ?) to l. in a stooping attitude, shooting with a bow; on l. arm a shield (device an eagle with snake in beak to l.), which conceals the arms, and all but the top of the bow; she wears a helmet tilted back, a short chiton, cuirass and greaves, and a quiver with wing-shaped flap hanging by a double cross-belt at side. In the field MEMNON KAVOϟ *Μέμνων καλός*. Both feet rest on the border of the design.

Exterior: (*a*) **Revel** of three youths; the one in the centre moving to r. looking back and extending his r. arm, with his mantle hanging from it as a shield, brandishes over his head in l. a knotted staff coloured purple; beside him his name, NOΛI+ *Χίλων*, inverted; on the r. one approaches whose name is inscribed ИO√Oƨ *Σόλων*, carrying on his l. shoulder a knotted staff, from which hangs his mantle. On r. of this figure KAVOϟ *καλός*. These two figures are both wreathed with olive. The youth on the l., inscribed NIKON *Νικῶν*, carrying himation over l. shoulder, moves to r., with both hands extended towards the central figure; he is wreathed with vine. On l. ƨO√Aꓘ *καλός*.

(*b*) **Revel** of three figures. In the centre a bearded man, inscribed ΘAVINOϟ *Θάλινος*, wearing himation and vine wreath, moves to r. playing on a chelys, which he strikes with a plectrum held downwards. A similar figure on r. (+ϟANΘOϟ, *Ξάνθος*), wreathed with olive, moves towards him, holding in r. downwards a flower. On l. a similar figure, MOVΓIϟ *Μόλπις* (the upper part of his body with head wanting), moves to r., l. hand holding knotted staff downwards, r. inside mantle. On l. of this figure ƨO√[illegible] (*κα*]*λός*).

[The figure here inscribed "Thalinos" is almost identical with that of "Anacreon" in E 18.]

E 20. KYLIX. Old No. 832. Ht. 4⅝ in. Diam. 12⅝ in. Vulci, Canino Coll., *Catalogo*, p. 155, no. 1757; Murray, *Designs from Greek Vases*, no. 16; Stuart in *Archæologia*, xxiii, p. 251; Birch, *ibid.* xxxi, p. 265; Gerhard, *Rapp. Volc.* p. 154, no. 411, and p. 186, no. 766; *Ann. dell' Inst.* 1849, p. 145; *C. I. Gr.* 7670. Broken and formerly riveted, but nothing important missing. Style of Euergides? Drawing rather coarse and careless, but strong. Purple is used for the headgear, inscriptions, and reins; inner markings in brown. On each side of each handle a large palmette.

Interior: Within a thin red circle, a **youth**, wreathed, dances (?) to r. in a bent attitude, r. hand on hip, l. extended downwards, holding mantle. In field HOΠAIϟKAVOϟ, *ὁ παῖς καλός*. The feet of the figure rest upon the border of the design.

(*a*) **Combat of Menelaos with Paris** (?). On r. **Menelaos** (shield device, a bird flying) rushes forward with shield extended and couched spear to give the final stroke to **Paris** (?), who has fallen to l. on his l. knee and looks back, thrusting with his spear and covering himself with his shield (device, a tripod, half seen). On the l. a third warrior comes to his assistance, with a movement exactly similar to that of Menelaos. All the figures are bearded, and wear a helmet covering the face, and greaves. Paris has no drapery ; the others have drapery knotted around the loins. In the field is ΜΕΝΕVΕΟΣ *Μενέλέως*, but as this is written all along the top of the design, it is uncertain to which figure it belongs.

[The inscription might possibly belong to the l. hand figure, in which case the subject would represent the combat between Hector and Menelaos over the body of Euphorbos, as shown on the Cameiros pinax.]

(*b*) **Troilos** (?) A boy (wreathed, mantle over r. upper arm and l. forearm) moves to l., looking back, between two horses, which he holds by a rein looped up in each hand ; the reins are those of a chariot. The l. hand horse turns its head round, the other throws its head back. Above the design ΓVΕ+ΣΙΓΓΟΣ, *Πλήξιππος*. Below the exterior scenes a thin red line.

[For this name, see note on E 21.]

E 21. KYLIX. Ht. 5¼ in. Diam. 13¼ in. Vulci. Basseggio Coll. Murray, *Designs from Greek Vases*, no. 17 ; Roulez, *Bull. de l'Acad. des Sciences de Brux.* ix, 1 (1842), p. 267 ; cf. *ibid.* viii, 1, p. 437 ; *Mélanges Arch.* iv, 4 ; Panofka, *Eigenn. mit καλός*, pp. 9 and 46 ; Jahn, *Arch. Aufs.*, p. 139 ; *C. I. Gr.* 7827 *b* ; Klein, *Lieblingsinschr.* p. 26 ; Wernicke, *Lieblingsn.* p. 34, no. 3. Much broken : about a quarter of the interior, and more than half of *b* wanting. Style of Euergides ? Purple is used for the wreaths, reins, and inscriptions. No inner markings. The exterior scenes are flanked by large palmettes which issue from a tendril with small trefoil under the handles (cf. E 17).

Interior : Within a thin red circle a **boy** wreathed running to r. looking back and holding up his r. hand as if to ward off a pursuer. Around, ΗΟΓΑΙΣΚΑVΟΣ, *ὁ παῖς καλός*. His feet rest on the circle.

Exterior : (*a*) **A youth running to r. between two horses** which rear up facing inwards towards him : he is wreathed, and exactly in the attitude of the youth in int. ; in each hand he holds the long rein of one horse. On the r. an eagle flying to l. Above the scene ΗΙΓΓΟΚΡΙΤΟΣ, *Ἱππόκριτος*.

[This name with *κάλλιστος* occurs on the Glaukytes cup B 400.]

(*b*) Remains of what appears to be **a similar scene.** Only the l. hand horse (except its head and part of l. foreleg and tail) and the r. foot of a human figure apparently running to r. are preserved ; beside this foot is what appears to be either the foot of another horse (to l.) or an end of drapery. On the l. above the scene is the commencement of an inscription : Γ . . . . . .

[Possibly Π[*λήξιππος*, as in E 20 : cf. the Euergides cup with the same subject, *Ann. dell' Inst.* 1849, pl. B. ; and for the type, Loescheke in *Bonner Studien*, p. 250.]

E 22. KYLIX. Old No. 839. Ht. 5 in. Diam. 13 in. Canino Coll. De Witte, *Descr.* no. 158. Murray, *Designs from Greek Vases*, no. 18. Much broken, but nothing important wanting. Purple is used for the wreaths ; no inner markings. The shield device in *a* is in the regular black-figure technique, with incised lines and purple wreath : this figure runs upon a ground-line in light brown ; the tripods are, as usual, in silhouette. The ear is indicated merely by a space in the hair, and has no details. Below each handle a small palmette, from which a large one branches out on each side ; in *b*, this palmette overlaps the foremost figure on l.

Interior : Within a thin red circle, an **Hoplitodromos** (?) running at full speed to r., looking back : his back is to front, his shield extended to l. (no device), his r. arm bent and pointing downwards ; his helmet is tilted back, and he wears greaves. The top of his helmet is cut off by the border. His feet rest on the border.

Exterior : (*a*) **Ephebi arming for Hoplitodromia.** In the centre a youth wreathed bends forward to l., taking with both hands a shield from its case (*σάγμα*).* On his l. stands a youth already equipped like the figure in *int.*, holding out the crestless helmet of the central figure in his r. On the r. a third youth, wreathed and wearing an himation, advances with a shield (device, a wreathed jumper holding halteres behind him, running to r.) on his l. arm, holding out in his r. a crested helmet towards the central figure.

(*b*) **Four beardless warriors charging.** They run in single file to l., with l. foot on ground, r. raised ; each has his spear raised horizontally over his r. shoulder, and wears helmet tilted back, shield (device, a tripod on a ground-line) and greaves.

[The scenes on the int. and *a* must be referred to an Hoplitodromia *ἀγενείων*. Cf. the very similar scenes in Gerhard, *A. V.* iv, pl. 261, in which the interpretation is undoubted.]

E 23. KYLIX. Old No. 981. Ht. 3 in. Diam. 8⅛ in. Vulci. Durand Coll. no. 875. *Él. Cér.* i, pl. 37, p. 103 ; *Bull. dell' Inst.* 1832, p. 117 ; Blümner, *Techn. u. Term.* ii, p. 339, fig. 53 ; Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 73, fig. 11. Style of Epictetos. Broken and riveted ; surface worn and edges of fracture scraped. Drawing severe and refined, cf. E 25. Purple wreath : inner markings in light brown ; outline of hair incised. Eye archaic.

Interior : Within a thin red circle, a **carpenter** (?) wreathed, with mantle knotted around his loins, kneeling to r., his l. knee raised, his r. knee nearly touching the ground : in his l. he grasps the upper part of a beam which rests obliquely before him and has attached to it what appears to be a lock. In his r. hand is an adze (skeparnon). The head of the adze is lashed to the heft with a cord.

E 24. KYLIX. Ht. 3 in. Diam. 7⅝ in. Nola (?). Blacas Coll. Durand Coll. no. 133. **PLATE VI. 1.** Panofka in *Bull. dell' Inst.* 1829, p. 139 ; Klein, *Meistersig.*^{2} p. 105, no. 12 ; Brunn, *Künstlergesch.* ii, p. 672, no. 12 ; *C. I. Gr.* 8162. Broken, but design practically uninjured : extremities very small. Purple is used for the inscription, wreath, and tail. Inner markings in fine brown. Outline of hair incised.

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* Cf. *Arch. Anz.* 1892, p. 165.

Interior : Within a thin red circle, **Seilenos** wreathed with ivy, kneeling on l. knee to l., r. knee raised, holding up in his r. wine-skin terminating in three breast-shaped orifices tied with cords, one of which he squeezes with his l. hand. Around him ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΦΣΕΝ, Ἐπίκτητος ἔγραφσεν. Feet on a thin red line.

E 25. KYLIX. Old No. 850.* Ht. $2\frac{3}{4}$ in. Diam. $7\frac{1}{2}$ in. Hartwig, *Meistersch.* pl. iii, 1, pp. 41, 46–47 ; Klein, *Meistersig.*² p. 133, no. 4 ; *Lieblingsinschr.* p. 45, no. 3 ; Wernicke, *Lieblingsn.* p. 65, no. 6 ; *C. I. Gr.* 7818*b*. Assigned by Hartwig *loc. cit.* to Cachrylion. Purple inscription and wreath : inner markings in light brown. Outline of hair incised.

Interior : Within a thin red circle, a wreathed **youth** crouches to r., his l. knee raised, his l. arm covered with a mantle extended to r. as a shield, his r. drawn back and grasping a knotted stick. The mantle has a triple line as border, and the part covering the clenched hand is drawn as a spiral. On r. of field ΕΠΙΔΡΟΜΟΣ ΚΑΛΟΣ : on l. Ι+ΙΑΝ : Ἐπίδρομος καλὸς ναῖχι ; feet on border.

E 26. KYLIX. Ht. $2\frac{7}{8}$ in. Diam. $7\frac{1}{4}$ in. Cameiros, 1864. Tomb no. F 1. A small fragment in centre of body wanting. Style of Epictetos : drawing severe and refined, chest square to front. Purple inscription and wreath. Inner markings and whiskers in light brown. Outline of hair incised. Eye archaic.

Interior : Within a thin red circle, a wreathed **youth** stands in bent attitude to r., leaning forward and holding out a kylix supported on his l. palm : in his r. hand, which is drawn back and points downward, he holds a knotted stick. On l. ΗΟΠΑΙΣΚΑΛΟΣ, ὁ παῖς καλός. Both feet rest on the border.

[Found in the same tomb with E 197, B 352, and B 555, and other vases without designs.]

E 27. KYLIX. Ht. 3 in. Diam. $7\frac{3}{8}$ in. Temple Coll. Style of Epictetos. Purple used for wreath and inscription : no inner markings. Eye of archaic type. Cf. the kylix by Epictetos, *Jahrbuch*, 1891, pl. 5, fig. 1, and the fragment of a kylix in *Jahrbuch*, 1892, p. 118, where a Seilenos is represented in the same attitude as here, the couch being distinctly indicated by means of a cushion (cf. also E 37).

Interior : Within a thin red circle, a wreathed **youth** lying on his back to r. on a couch (?), represented by a red horizontal line, and holding with both hands a large diota, as if attempting to drink from it ; his r. leg raised a little ; slight whiskers, in brown. Around, ΗΟΠΑΙΣ ΚΑΛΟΣ, ὁ παῖς καλός.

E 28. KYLIX. Ht. $2\frac{1}{2}$ in. Diam. $5\frac{7}{8}$ in. Poli tis Chrysochou, Cyprus 1886 : found in same tomb as the Pasiades alabastron B 668, and a silver ring with gold fly (also in British Museum). Klein, *Meistersig*². p. 221. Much broken ; foot, with part of centre of design, and r. handle, restored in plaster. Drawing rather coarse and careless. Purple wreath and inscription : figure sketched in in a black outline, which shows as a separate raised line beside the broader preliminary blacking in. Hair outline left red between two of these raised lines.

Interior : Within a thin red circle, a wreathed **boy** runs in archaic " bent knee " attitude to r., looking back ; feet on border ; elbows square with shoulders to front, both hands downwards. Around upper part of design ΠΡΟΣΑΓΟΡΕVΟ, Προσαγορεύω.

[For vases inscribed with this salutation, see Pottier in *Rev. des Ét. Gr.* 1894, p. 40: he attributes them to an artist Paidicos, whose signature is associated with προσαγορεύω on an alabastron in the Louvre.]

E 29. KYLIX. Ht. 3⅛ in. Diam. 6½ in. Cameiros, 1864. Tomb no. F 52. Subject and drawing similar to E 30. Purple used for wreath and letters. Inner markings in light brown. Eye of archaic form, roughly indicated.

Interior: Within a thin red circle, a wreathed **youth**, kneeling to r. on r. knee, bends forward as if to lift something from a pithos buried to the shoulder and half seen. Above it hangs a discos (?) half seen. In the field, imitation inscriptions. His whiskers are indicated in brown.

E 30. KYLIX. Ht. $2\frac{9}{10}$ in. Diam. 6 in. Cameiros 1864. Tomb no. F 32. Style and design very similar to E 29 and E 31, *i.e.*, rough imitations of Epictetos school. Purple is used for wreath and inscription. Inner markings in light brown. The surface has been ruddled. Eye of archaic type.

Interior: Within a thin red circle, a wreathed **youth** kneeling on r. knee to r., bending forward as if to lift with both arms some object which is concealed by a disk marked with a black cross: above this, another smaller disk, half seen. In the field, imitation inscriptions. The feet of the figure rest on the border, separated from it by a thin black line concentric with it.

[Found in a child's tomb, together with a black-figure lekythos, B 535.]

E 31. KYLIX. Ht. 3⅞ in. Diam. 6½ in. Cameiros 1864. Tomb no. F 22. Rough imitation of Epictetos, similar to preceding. Purple inscriptions, cord, and wreath; no inner markings. The eye archaic, with thick eyebrow.

Interior: Within a thin red circle, a bald-headed **bearded man,** with thick lips and squat nose, of Seilenos type, but with human ears and no tail, wearing a vine wreath, kneels on l. knee to r. looking back, and hauling on to his back with cords a large wineskin. His lips are parted, as if he were speaking. In the field, imitation inscriptions, apparently suggesting repetitions of the word *καλός*.

E 32. KYLIX. Ht. (present) 4½ in. Diam. 11¾ in. Cameiros 1863. Foot and about half of the body wanting; design nearly complete. Archaic style, somewhat rough. Purple is used for wreath, outline of hair, cords of basket, and inscription in field. Eye of archaic type: whiskers indicated in black.

Interior: Within a thin red circle, a **youth** with mantle knotted around his waist, and a vine wreath, kneels to r. on an embroidered cushion, supporting on his thighs a large dish, in which he seems to be washing both hands. On the dish is an imitation inscription in black, and similar inscriptions in purple are scattered over the field. Above the dish hangs a basket. Both feet rest on the border.

[For this type, cf. Hartwig, *Meistersch.* p. 599, note 1 ; Klein in *Ephem. Archæol.* 1890, pl. 2, p. 9 ; *Gaz. Arch.* 1887, p. 111, fig. 3.]

E 33. KYLIX. Old No. 842. Ht. 4½ in. Diam. $11\frac{15}{16}$ in. Vulci. Durand Coll. no. 393. Murray, *Designs from Greek Vases*, no. 19 ; Klein, *Meistersig.*[2] p. 112, no. 8 ; cited, Hartwig, *Meistersch.* p. 121, note 2, 2. Broken, but most of the designs complete, except about half of the central portion of *b*. The exterior scene of combat finely composed. Purple is used for the wreaths, inscriptions, quiver-band and bow ; in *a* the bull's head device of the third figure shows black against the field, and is therefore separated from it by a thin purple outline.

Interior : Within a thin red circle, a bearded **warrior** (helmet with cheek-pieces, quiver with spare bow attached, and wing-shaped cover, hanging at side from r. shoulder) crouches in half kneeling attitude (r. knee near the ground, l. knee raised) to l., looking downwards along an arrow which he holds up to his eye with both hands ; the barb of the arrow is not shown. His l. wrist is passed through between the head and string of a bow, which hangs from it. His feet rest on the circumference. In l. side of field, ΕΠΟΙΕΣΕΝ : Ἐποίησεν.

[For similar examples of this motive, cf. Hartwig, *loc. cit.*, and E 598.]

Exterior : (*a*) **Battle scene,** in two groups : on l. are four warriors fighting (two on each side) over a fifth, who falls with closed eyes to r. beside the r. pair ; all are beardless, and have helmet, shield and spear. No. 1 (from l.) has helmet with small cheek-pieces, and carries his spear at side ; no. 2 has Corinthian helmet tilted back, and thrusts at the fallen warrior ; no. 3 has mantle around shoulders ; this figure and no. 4 have helmets covering the face, and shields with device of bull's head (half seen). No. 5, the falling figure, rests on the ground with feet, hand, and edge of shield only. On r., an archer in Phrygian costume, decorated with circles, shoots (r. elbow above ear hiding face) at a boy in a chlamys, who rides up from r. brandishing spear. No. 4, in the l. hand group, is drawn in back view. Over design, ΕΠΟΙΕΣΕΝ : Ἐποίησεν.

[For the motive of an archer shooting with raised arm concealing his face, cf. Hartwig, *loc. cit.* pl. 55.]

(*b*) **Komos** ; in the centre has been a candelabrum (or cottabos stand ?), around which seven persons dance towards the l., excepting no. i, the l. hand figure, who walks in a bent attitude to r., clasping in both arms a large crater ; he is bearded, and wreathed with ivy ; no. ii dances to l., but looks back, the r. elbow on level with shoulder ; only about half of this figure is preserved, divided in a line vertically from the centre of the crown. Then follows no. iii, moving to l., of whom only the legs from knees downwards remain. No. iv seems to dance turned to r. ; only his r. foot resting on the ground remains. No. v dances to l., r. foot raised, l. arm bent, hand pointing down ; in r. he holds a kylix across his body ; only l. arm, outline of l. side, l. leg from knee, and r. foot preserved. Nos. vi and vii dance to l., raising r. arm and looking back : no. vi holds up on l. hand a cotylè ; the arm of no. vii is hidden by the handle. No. vi wears an ivy wreath, no. vii a plain fillet. On r. of fracture, E≶EN, 'Ἐποί]ησεν. On the bottom of the foot an incised letter ≶.

[Cf. the very similar scene on a cup with ἐποίησεν and Ἵππαρχος καλός, Gerhard, ***A.*** *V.* iii, 195–196.]

E 34. KYLIX. Ht. $7\frac{1}{2}$ in. Diam. $3\frac{1}{8}$ in. Poli tis Chrysochou, Cyprus. Branteghem Sale 1892, *Cat.* no. 29, pl. 3; Klein, *Meistersig.*^{2} p. 221. Purple wreath and inscription. No inner markings seem to have been used: at least, none are visible, though the sketch marks are still clear. Eye archaic. Around the scene a thin red circle.

Interior: A nude **woman** wearing a saccos decorated with longitudinal rows of dots, and an olive wreath, stoops to r., lifting with both hands from the ground (or depositing ?) a large footpan (podanipter) which rests on three feet in form of lion's paws. Around, HEPMAIO≶EΓOIE≶EN Ἕρμαιος ἐποίησεν; feet on border.

[Found in the same tomb (necr. ii, no. 174) with the Cachrylion cup described by Klein, *ibid.*]

E 35. KYLIX. Old No. 837. Ht. $4\frac{5}{16}$ in. Diam. $12\frac{3}{4}$ in. Vulci. Durand Coll. no. 249. Murray, *Designs from Greek Vases*, no. 20; Klein, *Meistersig.*^{2} p. 89; Panofka, *Der Vasenb. Panphaios*, p. 4, no. 4; Brunn, *Künstlergesch.* ii, p. 722, no. 5, cf. Hartwig, *Meistersch.* p. 665, note 1. Much broken, the entire lower half of interior, the ends of *a* and much of *b* wanting. The foot, on which Panofka fancied he saw the signature of Pamphaios, is antique, but does not seem to belong. The surface in the interior damaged by fire. Purple inscriptions, wreaths, bridle and sword-belt. Brown markings throughout *b* only, but used also for the pubes of the dying warrior in *a*. Below the exterior scenes is a band of single inverted palmettes. Below one handle is a single large palmette; below the other may have been two palmettes, one of which is now wanting.

Interior: Within a thin red circle, **a Warrior standing beside his horse,** whose rein he draws downward with his r. hand; of the warrior only the head with upper part of face, the edge of his shield, and the r. forearm are preserved; of the horse, the head to base of neck, tail, and part of one hind leg. Imitation inscriptions.

Exterior: (*a*) **Combat of Warriors, in which Pegasi take part.** On each side a Pegasos springs forward, attacking a warrior who retreats, thrusting at it with his spear; the one on l. has a Corinthian helmet, and a shield with device of a sepia, around which has been written . . VO≶, κα]λός (?). Most of his shield and much of this Pegasos is wanting. The other warrior has short chiton and greaves, and for device two dolphins to l. Between these groups is another group, of a warrior on r. (helmet, short chiton, greaves, shield with device of ithyphallic mule to l.) striking downwards with a kopis at an antagonist who has fallen on knees to l. This figure has helmet, scabbard hanging across his body, and shield, of which the ochanon terminates in a palmette; in his r., which falls helplessly to earth, is a sword; his chin sinks on his breast, his jaw drops, and his eyeball turns upwards as if in death. Imitation inscriptions. All the warriors are beardless.

(*b*) **Komos of seven wreathed Seileni:** (i) (first on l.) bends forward clasping with both hands a diota, into the mouth of which he inserts his erect phallos: his legs from buttocks are wanting, and the upper part of his face has been destroyed by a rivethole: (ii) dances to l., looking back; in his l. he holds by one handle a diota, his r. is extended in front: legs from knees and part of diota wanting: (iii) (ithyphallic) dances in bent attitude to l., swinging his arms: part of both thighs, and both feet are wanting: (iv) balances himself on his buttocks on ground to r., supporting on uplifted legs and arms a diota; part of diota, most of r. leg and both feet wanting: (v) dances to r., holding on l. shoulder a diota into which (vi) looks, letting his own diota drop, and raising his r. arm over his head: most of (v) from shoulders downwards, and the buttocks of (vi) wanting; (vii) (ithyphallic) dances to r., body thrown back, both arms raised, looking downwards; his buttocks and his l. hand only are missing. All the diotæ have an ivy wreath on the shoulder. It is possible that this vase may be by Pamphaios.

36. KYLIX. Old No. 825. Ht. $4\frac{5}{16}$ in. Diam. $11\frac{5}{8}$ in. Vulci. Durand Coll. no. 348. **PLATE II.** Murray, *Designs from Greek Vases*, no. 21; Klein, *Euphronios*,[2] p. 196 (*e*); cf. Gurlitt, *Das Alter der Bildw. des Thes.* p. 43 *e*, who by an error has omitted v, and puts this vase among "Vasen mit 4 Darstellungen": also *Museo Ital.* iii, p. 235. Much broken. Theseus throughout (except in i) has hair looped up and bound with fillet, and whiskers indicated in brown. In (i) the hair is painted in wavy parallel lines of reddish brown on red ground. Purple is used for inscriptions, blood, hat strings, wreaths and fillet (except in i, where it is left black, and in iv, where it is red). Outline of hair always incised (except in i). Brown inner markings for anatomy of the two end figures in *a*, and for the Minotaur in *b*: also for body of Procrustes and bull, and mane of boar.

Interior: Within a thin red circle, a **youth** wreathed, in a mantle decorated with trefoils hanging from shoulders, holding curved keras in r., leaning l. on knotted staff, walks to l., looking back. On l. HOPIS (*sic*); on r. KAVOS, ὁ π(α)ῖς καλός.

Exterior: (*a*) **Contests of Theseus**: (i from l.) **Marathonian Bull** to l., head tied down to r. forefoot, hobbles on fore and hind feet, cords attached to nose, hind feet, and scrotum, which Theseus draws tight, one in each hand: his hair is looped up with a band; above hangs his pilos. In the centre is a gnarled tree with branches hanging over to l.: then (ii) **Sow of Crommyon** (here represented as a **boar**) dragged to l. by Theseus, by a cord which fastens its two hind legs together. Theseus wears a fillet and a scabbard, and brandishes over his head a long kopis; he looks round towards **Hermes**, who rushes forward, extending his caduceus: the head and shoulders of Hermes are lost. Across the two scenes inscribed HOΓAV SKAV . . ὁ παῖς καλός (?).

(*b*) **The same, continued**: (iii) **Procrustes** (bearded, fillet) has fallen to r. on the side of a mountain: he looks round at Theseus, who seizes his r. arm and swings the pelekus: on the body of Procrustes are a number of brown lines indicating hairy surface (?), and two jets of purple blood flow from a wound in his r. side. Above the mountain hangs the hat of Theseus. (iv) **Kerkyon** (wreathed and bearded) is lifted off his legs in a horizontal position by Theseus, who, with chin resting against his adversary's shoulder-blade, has locked his arms around his chest and crushes him to death. The l. arm of Kerkyon is passed round the back of Theseus, the r. arm vainly tries to reach the ground. Above, the cap of Theseus. (v) The **Minotaur**, fleeing to r. with stone in l., is dragged back by Theseus, who, sword in hand, seizes him by the r. wrist. In each scene and below each handle of the vase an inscription which seems to be a variation of the word KAVOΣ, *καλός*.

E 37. KYLIX. Old No. 828. Ht. $4\frac{5}{16}$ in. Diam. $11\frac{5}{8}$ in. Vulci, Durand Coll. no. 341; *Cab. Pourtalès*, p. 119; Murray, *Designs from Greek Vases*, no. 22; Gerhard, *A. V.* iii, p. 38, note; Klein, *Meistersig.*^{2} p. 103, no. 9; *Lieblingsinschr.* p. 30, no. 2; Wernicke, *Lieblingsn.* p. 33, no. 2; cf. Hartwig, *Meistersch.* p. 665, note 1; *C. I. Gr.* 8163. Very little broken, two pieces of interior missing. Outline of hair incised.

Interior: Within a thin red circle, **a singer reclining**. A bearded man wreathed, with himation round legs, reclines to r. on a couch, represented by a thin red line drawn across the circle: his bolster rests against the circle on one side, his l. foot on the other: he sings with head thrown back, and strikes the chords of a chelys with a plectrum. From the circle above him hangs a sybenè. In field, HIΓΓAR.O. KAV . . , Ἵππαρ[χ]ο[ς] *καλ*[*ός*.

Exterior: (*a*) **Theseus slaying the Minotaur**: **Theseus** (wreathed, hair looped up, short chiton over which is a pardalis knotted over l. shoulder, scabbard hanging from r. shoulder) rushes to l., sword in hand, against the **Minotaur**, who has fallen on knees to l., and raises a great rock to hurl at his adversary; on either side, a girl in chiton, himation, and saccos, rushes forward, raising r. hand. In centre, ΕΛRΑΦΣΕΝ, *ἔγραφσεν*.

[The figures of the girls seem to be added merely to fill the space, and were probably borrowed from the traditional type of combat on vases: cf. E 8, E 12, and *Introduction*, ante, p. 38.]

(*b*) **Revel of five youths**: They are nude and wreathed; the central one bends forward over a large crater, into which he places his r. hand in order to fill a kylix in his l.; on l., one dances to l., looking back, holding in his r. an oinochoè (without foot), and another moves to r., balancing a crater on his l. open palm, steadying it with his r. On r., a fourth (mantle over shoulders) balances in his l. a kylix, while a fifth, moving to r. towards him, plays flutes. Behind this figure ΕΓΙΚΤΕΤΟΣ ΕΛRΑ //// //// ΕΝ, Ἐπίκτητος ἔγρα[φσ]εν.

E 38. KYLIX. Old No. 823. Ht. $4\frac{3}{4}$ in. Diam. $12\frac{3}{4}$ in. Vulci, Canino Coll. no. 572. Micali, *Storia*, pl. 90, 1 (gives the eyes in exterior (*a*) wrongly); Panofka, *Namen der Vasenb.* pl. iii, 4 (exterior (*a*) only); Murray, *Designs from Greek Vases*, no. 23 (int.), p. 8, fig. 2 (ext. *a*); Klein, *Meistersig.*^{2} p. 103, no. 8. Much broken, but nothing important wanting. Outline of hair incised.

Interior: Within a thin red circle, **Dancing girl and fluteplayer.** A youth (wreathed, mantle on l. shoulder, phorbeia over mouth) steps in time to r., playing flutes; before him dances a girl with castanets, in short close-fitting bordered chiton of archaic form, a nebris fastened to l. shoulder, earrings, and a saccos; she looks round to l.; her chiton is not indicated above the waist.

Exterior: (*a*) **Heracles slaying Busiris.** Beside an altar (with top in form of Ionic capital) **Busiris** falls backward to r., his l. leg bent under him, both arms thrown upward, blood streaming from two wounds in jaw and crown : **Heracles** grasps him by the throat, and swings his club back to deal him a final stroke : he is bearded, and wears lionskin girt, short chiton, and quiver hanging at waist from his r. shoulder. On either side two **Egyptian priests** run away at full speed, looking back ; the foremost on l. holds a sacrificial knife, and has just let fall the sacrificial basket : his companion wears a phorbeia, and has a flute case (sybenè) hanging from his l. shoulder. The foremost on r. has just dropped a chelys, with plectrum attached : his companion carries a trefoil oinochoè. All the Egyptians have shaven heads, with a patch of hair, indicated by brown dots, left over the ear ; in the case of the two on l., the brown dots extend all over the head ; the one with oinochoè has the cheek dotted. They have long crania, thick lips, snub nose and wrinkled forehead and cheeks : and wear a short undergirt chiton, of which the finer folds are only indicated above the girdle. The four priests wear wreaths. Above, ΓVΘONEΓOIE𐌔EN, Πύθων ἐποίησεν.

[Cf. the similar design by Cachrylion, Hartwig, *Meistersch.* pl. iv, and the list given, *ibid.* p. 53, note 1.]

(*b*) **Symposion,** with triclinium. On the l. couch is a man wreathed, with himation around legs, his r. arm supporting his head thrown back, his l. hanging at side, singing to the music of a flute-playing girl (long chiton, himation, saccos, earrings) who stands beside foot of couch. Beside his l. hand is his kylix, which he has laid on the ground. On the central couch is a man partly bald, with wrinkled forehead (himation round legs, folded cloth tied round head), holding out his kylix to be filled by a wreathed boy who holds an oinochoè in r. hand. The third couch, on r., is at right angles to the others, so that the figure on it has his back turned (cf. E 50) ; he rests his l. elbow on a striped bolster, and raises a kylix to his lips ; the upper part of his head and parts of his l. arm and back are wanting, but he seems to be an ephebos wreathed. Above, EΓIKTETO𐌔 EΛRAΦ𐌔E . , Ἐπίκτητος ἔγραφσε[ν.

E 39. KYLIX. Ht. $4\frac{1}{8}$ in. Diam. $10\frac{9}{16}$ in. Vulci (?). Canino Coll. Dubois, *Vases de Canino*, no. 214. Raoul-Rochette Coll. Blacas Coll. *Wiener Vorlegebl.* viii, 1 ; Murray, *Designs from Greek Vases*, no. 24 ; Panofka, *Eigenn. mit καλός*, p. 38 ; Klein, *Meistersig.*² p. 152, no. 1 ; *Lieblingsinschr.* p. 52 ; Wernicke, *Lieblingsn.* p. 85 ; *C. I. Gr.* 8149 ; cf. Hartwig, *Meistersch.* p. 205 ; Brunn, *Künstlergesch.* ii, p. 669, no. 7. Much broken, but nothing important missing : the surface of both interior and exterior has suffered considerably ; formerly riveted. Drawing in early manner of Duris. Purple used for inscriptions, himantes, cords, and sling. No inner markings. Eye of archaic form.

Interior : Within a thin red circle, an **athlete** to r., bending over, with his back nearly to front, extending his r. downwards towards an altar in form of an Ionic capital on a plinth, half seen. In his l., extended behind him, he holds a sling (?). His face is half hidden by his r. shoulder. Around, XAIRE𐌔TRATO𐌔 KAVO𐌔, Χαιρέστρατος καλός. Feet rest on border.

Exterior : (*a*) **Two pairs of Boxers in the Palæstra.** Between them, a paidotribes (bearded, himation, fillet) holding a forked staff, looking on at the

r. hand group. In this group, the r. hand figure falls on l. knee to the r. and holds up his r. hand with the forefinger extended upwards as a sign that he is vanquished *: his face is drawn fronting the spectator. His opponent strides forward, his l. arm, which has dealt the knock-down blow, still extended, his r. drawn back to repeat the blow. The other group is the typical pair, who are engaged with l. arm extended as guard, and r. drawn back to strike. All the boxers wear the boxing thong (himas). Above, ΔOΡIϟ ////ΡAΦϟEN Δοῦρις [ἔγ]ραφσεν.

(*b*) **Similar scene.** The l. hand group is a pair of boxers as in *a*, except that the l. hand figure has his r. arm extended behind him. The paidotribes moves to r., looking back. On the r. are two athletes: the one next the paidotribes stands *en face*, with l. leg to r. and face turned to l.: with r. arm extended and l. bent, he appears to be measuring off lengths of a long cord. The r. hand figure stands to l., holding in each hand a himas (?). Over the paidotribes, KAVOϟ, καλός.

E 40. KYLIX. Old No. 815*. Ht. 4$\frac{15}{16}$ in. Diam. 13 in. Vulci. Durand Coll. no. 352. *Wiener Vorlegebl.* D, pl. 7; Murray, *Designs from Greek Vases*, no. 25; Klein, *Meistersig.*^{2} p. 126, no. 6; Brunn, *Künstlergesch.* ii, p. 702, no. 4; Hartwig, *Meistersch.* p. 18; Corey, *Amaz. Ant. Fig.* p. 56. Much broken: parts of *a* and *b* wanting. Purple used for inscriptions, head-dresses, ivy leaves, and the Seilenos' tail in *a*. Brown only once used, for the phorbeia. The figure in the interior is less carefully drawn than the rest: the head is much too large, the hands too small, in proportion: the eye of this figure is of the dotted circle type, the others being silhouette. The drapery is like that in E 41, but less formal. Incised lines are used for the outline of hair throughout *a* and *b*, and for the details of the quails in the interior. Beside each handle a triple palmette springing from a smaller one under the handle: in one case (on l. of *b*) a honeysuckle bud is inserted, but this may be modern.

Interior: Within thin red circle, an **Amazon charging** to l. with spear couched and a pelta (device, two quails feeding, black figures with incised lines: between them a vertical band of crenellated pattern). She wears a helmet, cuirass, and greaves, and a short close-fitting chiton spotted with crosses and bordered, and earrings terminating in crosses. On r. ИOI√V4+A+: on l. ИΛϟƎIOΠƎ: Χαχρυλίων ἐποίησεν.

Exterior: (*a*) **Dionysos** bearded and wreathed, in long chiton and himation, holding large ivy branch in r., keras in l., moves to r., looking back, between a dancing **Seilenos**, wreathed, on l., and a **Mænad** who dances and plays on crotala: she has her hair looped up with a fillet, a himation fastened on r. shoulder, a pardalis knotted on chest, and bracelets. The front part of the heads of all these figures is destroyed.

(*b*) **Komos.** On l. a man, wreathed, with mantle over r. shoulder, holding a keras, walks to r., preceded by a girl playing flutes, who wears long chiton, himation, and a wreath. On r. a youth (?) dancing to l., of whom only the lower part, showing two arms enveloped in a mantle, is preserved.

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* Ἀπαγορεύειν: cf. *Arch. Zeit.* 1883, Taf. 2; Hartwig, *Meistersch.* p. 577; Sittl, *Die Gebärden der Gr. und Röm.* p. 219 and note 3.

E 41. KYLIX. Old No. 827. Ht. 5¾ in. Diam. 12¾ in. Doganella. Canino Coll. 1828. *Catalogo,* no. 560. De Witte, *Descr.* no. 115. *Wiener Vorlegebl.* Series D, pl. 7; Klein, *Meistersig.*^{2} p. 127, no. 8; Brunn, *Künstlergesch.* ii, p. 702, no. 5; Gerhard, *Rapp. Volc.* 705; Harrison and Verrall, p. cxxii, fig. 26 (Interior), p. cxxxix, fig. 36 (*a*); *Museo Ital.* iii, pp. 236 and 275, p. 276 (int.); Murray, *Designs from Greek Vases,* no. 26 (int.), p. 9, fig. 3 (ext. *a*); Robert, *Bild und Lied,* p. 112; Corey, *Amaz. Ant. Fig.* p. 44; Hartwig, *Meistersch.* p. 19. Much broken, but only a small fragment of *b* lost; the foot seems to have been supplied from another vase since it was in the Canino Coll.: see *Canino Cat.,* "Mancano varii pezzi ed il piede della coppa." Purple is used for headdress, flowers, bracelets, sandals, switches, spears, and horse-trappings; for plectrum and cord in interior; the sword-belts and one horse's tail in *a.* Incised lines are used only for the chords of the lyre, and half the outline of the girl's hair in interior, and for the outline of the purple horse's tail. The hair of Theseus and Peirithoös in *a* has the upper part drawn in silhouette, from which falls a series of parallel wavy locks. No brown inner markings. Drapery somewhat mannered; the front part falls in regular pteryges, the back part with a wavy outline. Below the handles, an ornament composed of three upright palmettes, with purple-outlined centres, and two lotus flowers.

Interior: Within a thin red circle, **Meeting of Theseus and Ariadnè** (?). **Theseus** stands to r. playing on chelys; he is wreathed, and has long hair, and an himation. Confronting him is **Ariadnè,** holding a flower in her r., and with her l. raising the hem of her dress ("Spes motive"). She has her hair looped up with fillet, earrings, chiton, and a mantle fastened on r. shoulder and decorated with an embattled border, the folds terminating in studs. Above, XAIΡEΣV *Χαῖρε σύ.* The figures stand on a thin red line, separating them from a small exergue.

Exterior: (*a*) **Theseus carrying off Antiopè.** On l. is a quadriga, into which **Theseus** ΣV . . . . Θησε]ύς steps, holding in r. reins and whip, in l. reins and two spears; he is wreathed and wears a cuirass, a mantle over his shoulders, and greaves: his l. arm is thrown around the waist and r. arm of **Antiopè,** who holds in her l. a bow, and who wears a high peaked kidaris, round which is a wreath, earrings, Phrygian dress, and a quiver, gorytos, hanging at her waist from a cross-belt: her tunic is decorated with a zigzag pattern, her anaxyrides with eyes set vertically: beside her, ANTIOΠEIA *Ἀντιόπεια.* On r. two warriors advance; the foremost, **Peirithoös,** in a short chiton with a deep fringe, a cuirass decorated with a black lion on the shoulder strap, greaves, and a helmet tilted back, holds in l. two spears and a shield (no device); beside him, ΣO⊕IΡƎΠ Πε(ι)ρίθ(ο)ος (cf. Kretschmer, *Vaseninschr.* p. 141). His companion **Phorbas,** in similar dress, holds only a spear, and looks back: his chiton and cuirass have no decoration, but a sword at his waist is ornamented on the upper part of the scabbard with two springing lions confronted. In front of him: ΣAΒΡOΦ Φόρβας.

(*b*) A **youth** on l. in a mantle, leaning on a knotted staff, converses with a **girl** confronting him, in long chiton, himation, bracelets, and sandals, who holds in her l. a flower and extends her r. towards him: the heads of both these figures are wanting. On either side, a **boy** with a switch on his shoulder, on horse-back. Above, on the r. ИOIVV+A+ Χαχ(ρ)υλίων: the word ἐποίησεν may have stood in the portion of the vase above the heads of the central group, now wanting.

[For the interior scene, cf. the description by Pausanias (v. 19, 1) of the subjects on the chest of Kypselos: "Theseus holding a lyre, and near him Ariadnè holding a crown in her hand." Theseus playing a lyre at the head of a choros of dancers in connection with the myth of the Minotaur occurs on the François vase, the Polledrara Hydria, and elsewhere; but the phrase χαῖρε σύ, if it is to be taken as part of the subject, seems rather to point to a scene of ordinary life (*ante*, p. 23); the same inscription occurs on a red-figure vase, *Canino Cat.* no. 547.]

E 42. FRAGMENT OF A KYLIX. Old No. 932. Present Ht. 1⅝ in. Present Diam. 3⅞ in. Hamilton Coll. Broken from the interior * of a kylix, of which it gives nearly all the *int.* scene: formerly restored as a pinax (see old catal.), and entirely repainted, when the inscription was incised, the second word being altered by the restorer so as to read Nenisos. The purple letters are, however, quite legible. D'Hancarville, iv, pl. 31; Inghirami, *Vasi Fitt.* ii, pl. 119; Millin, *Gal. Myth.* ii, pl. 118, no. 456; Guigniaut, *Nouv. Gal. Myth.* pl. clxxxv, 674. Drawing in fine delicate lines, elaborate and spirited, though somewhat stiff. Hair outline of Nessos engraved on crown only; outline of hanging portion left red. Purple used for inscriptions and wreaths. No inner markings. Brown used for locks of hair falling beside neck. Upper part of chiton drawn without folds. Curls over forehead in raised black dots.

Interior: Within a thin red circle (diam. 3¾ in.), **Nessos carrying off Deianeira.** Nessos, inscribed ΝΙΣΟΣ, gallops to r., turning his human body round to clasp with both arms **Deianeira,** who is seated upon his equine body. He has long hair and wears an ivy wreath. Deianeira ΔΑΙΝΑΝΕΡΑ (*sic*) wears a long chiton, undergirt, and a himation which is passed over the back of her head. Her arms pressed to her sides have the hands extended in a helpless attitude. Part of the tail and hind legs of the centaur are wanting.

[For the inscription, cf. Kretschmer, *Vaseninschr.* p. 77.]

E 43. KYLIX. Ht. 3 in. Diam. 7¾ in. Branteghem Sale 1892, *Cat.* no. 31, pl. 4; Hartwig, *Meistersch.* pl. iii, 3, p. 50; Klein, *Lieblingsinschr.* p. 46 (cut). Style of Cachrylion. Purple blood, sword-belt, and inscription. Light brown inner markings and upper folds of chiton. Eye archaic, with minute dot for eyeball. The eyes, *en face*, are unusually drawn, with single upper and double lower lid. The drapery falls in regular V-shaped folds (pteryges). The knuckles of each hand of the young warrior are indicated by four minute dots: the teeth of the fallen warrior are drawn in. Around the scene, two thin red circles.

Interior: **Combat.** A young warrior has overthrown a bearded warrior, who falls on his knees to l., with head *en face*, trying in vain to cover himself with his shield (device, an ivy wreath, seen in perspective) and to thrust at his adversary with his sword; his helmet is heraldically treated with half the crest shown on each side: the sides of the helmet and the nose are both shown: he wears a cuirass, a short chiton, and greaves. The young warrior rushes to l., and striding across his enemy's body, plunges his sword downwards into his abdomen, from which blood gushes out: he holds the scabbard in his l., and has a helmet with lowered cheek-pieces in spiral form, and greaves, and a mantle hangs over his chest and both shoulders; the lower part of the crest is decorated with a double row of patterns. On the r. is inscribed ΕΠΙΔΡΟΜΟΣΚΑΛΟΣ Ἐπίδρομος καλός.

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* It is uncertain whether this cup has had scenes on the exterior or not, as everything has been cut away close round the narrow circle of the interior.

E 44. KYLIX. Old No. 822. Ht. 5 in. Diam. $13\frac{3}{16}$ in. Vulci. Durand no. 61. *Wiener Vorlegebl.* v, pl. 7; Duruy, *Hist. of Greece*, ii, p. 601 (interior alone); Murray, *Designs from Greek Vases*, no. 27 (int.), p. 10, fig. 4 (ext. *a*); Harrison and MacColl, *Greek Vase Paintings*, pl. xii (ext.), pl. xiii (int.); Panofka, *Eigenn. mit* Καλός, p. 62; Klein, *Euphronios*,[2] pp. 88, 89, 98; *Meistersig.*[2] p. 139, no. 4; *Lieblingsinschr.* p. 57, no. 1; Wernicke, *Lieblingsn.* p. 79. Klein referred this vase to the early period of Euphronios, but Meier (*Arch. Zeit.* 1885, p. 185, note 9), Studniczka (*Jahrbuch*, ii, 1887, p. 162, note 22) and Hartwig (*Meistersch.* p. 444) all assign it to a later period of the artist's work. The exterior scenes are very similarly rendered in a Memnon cup in the Louvre (*Wiener Vorlegebl.* 1890–91, pl. x, 3–4): it would seem that both must have been inspired by a common original. Broken; small portions of *a* and *b* missing: surface on interior slightly worn. Drawing shows great advance in conception and technical skill. Purple is used for wreaths, leaves, reins, and cords throughout: inner markings elaborately laid in in brown, a wash of brown is used for the lion-skin, and the circle of hair on the horse's withers is indicated by dots of the same colour: the type of face of the two old men is realistically rendered, with receding forehead, hooked nose, and wrinkled brow.

Interior: Within a circle of running mæander, sits on a diphros a bearded, **wreathed man,** bald over the forehead, addressing an **hetaera** who stands on l. beside him. Both figures face the spectator, but look towards each other. The man has his lips parted as if he were addressing his companion, towards whom he extends his l. arm: in his r., folded across his chest, he has a knotted crutched staff (*καμπύλη*): he wears laced-up boots, and a mantle thrown around his loins. His left leg is drawn in foreshortening, his r. passes behind the woman and rests against the border of the design. The hetaera appears to be fastening in a bow her girdle, which passes twice round her waist: to do this, she has looped up her long chiton, pressing it with her forearms against her sides, so that the kolpos hangs over them: the part of the chiton above the waist is drawn with close wavy lines in light brown; it is fastened on the upper arm with six studs, so as to form a full sleeve. It is transparent, and the entire outline and details of her body are visible through it. On her head is a saccos decorated with alternate wavy lines and rows of dots; this conceals all the hair except a fringe of curls over the forehead, and a loop of hair in front of the ears, in in which are ear-rings: the front edge is concealed by a stephanè. Her feet, facing the spectator, are drawn in foreshortening. On the l. of her, leaning against the border, is a chelys: and a large basket hangs between the figures by a cord attached to a ring close to the border. The figures stand upon a ground line cutting off an exergue, which is left red. In the field, ΓΑΝΑΙΤΙΟϚ ΚΑVΟϚ, *Παναίτιος καλός*.

Exterior: (*a*) **Heracles bringing the boar to Eurystheus.** In the centre, beside a tree, a pithos is half sunk in the ground, on the rim of which is inscribed ΕVΡVϚΘΕVϚ *Εὐρυσθεύς*: out of it appears the head of **Eurystheus** (bearded, long hair in loop fastened with a double fillet and brought forward over l. ear), who with uplifted arms tries to ward off the boar which **Heracles** is hurling, tail first, down on him. Heracles stoops forward from the l., his l. foot resting on the shoulder of the pithos, the boar on his l. shoulder with legs in air being clasped by him with both arms. He wears the lion-skin (mask on head, paws knotted on chest), and a sword hangs at his l. side from a double cord on his r. shoulder. On the l. is a tree, from which hangs by two belts his bow (formed of two horns) and quiver (scale pattern, edge dotted, wing attached to its mouth) containing three arrows. On the r. of the pithos are two figures: first, a woman, **Calliphobè** (?), rushing forward with both arms extended towards Heracles, wearing a chiton like that in the interior, a himation (ending in triple tassels) over both shoulders, and earrings: her hair is looped up and fastened with a double fillet. She is followed by a bearded man, **Sthenelos**, father of Eurystheus, who is bald over the forehead, and leans on a campulè, resting his r. palm on the crown of his head in a gesture of sorrow. He wears a long chiton, an himation which leaves the r. shoulder bare, and boots. Between these two figures, KAVE, *καλή*. Part of the boar's body and the r. shoulder of Heracles are missing.

[The names Sthenelos and Calliphobè are inscribed over the corresponding figures in the Paris Memnon cup.]

(*b*) **A quadriga accompanied by Hermes.** The horses stand to l. with Hermes at their head, though the youthful driver is in an attitude as if they were going at speed: he stands with body bent forward and hair streaming back, holding in each hand a pair of reins, in r. a goad: a mantle hangs at his back from both shoulders: at his l. side hangs a sword. In the background between the horses and chariot is seen a bearded warrior (long hair falling in single wavy tresses, short chiton, cuirass seen from back, Boeotian shield seen from interior, helmet of which only the end of the plume is preserved, greaves, and sword at waist), rushing to r. with up-lifted r. hand: in his l. is a spear. The upper part of this figure, in a line with his mouth, is wanting. The ochanon of his shield has an anthemion ornament. The horses are naturally drawn, champing the bits, with open mouths showing teeth; the two furthest have thrown their heads up, the next one lowers his head: their collars are decorated with mæanders and a fringe of pendant trefoils. In front of them stands **Hermes** (bearded, hair like that of Eurystheus in *a*, petasos fastened with cord under chin, short undergirt chiton, chlamys hanging over shoulders from clasp on chest, winged endromides), facing the spectator, but looking down at the horses' legs, one of which he touches with his caduceus in his r., but whether that action indicates that he is starting or arresting the horses is uncertain: his l. hand rests, fingers to front, on his hip. At his l. side is a sword, the hilt terminating in the head of a bird. His body and r. leg are drawn *en face*, the l. leg in profile: the r. foot is partly cut off by the border below the design, which consists of a circle of running mæander. Above the horses ////AVOΣ, *καλός*. On the extreme l. KAVOΣ, *καλός*. On the handle to r. of *b* is engraved EVΦPONIOΣ EΠOIEΣEN, *Εὐφρόνιος ἐποίησεν*. Underneath the foot an incised character, see old Cat. pl. B 822.

[On the Paris Memnon cup the driver steps into the chariot: he has armour, and is inscribed Odysseus; the name of Hermes is also there given.]

E 45. KYLIX. Old No. 820. Ht. $3\frac{3}{8}$ in. Diam. $9\frac{1}{4}$ in. Vulci. Durand Coll. no. 293. Hartwig, *Meistersch.* pl. xiii, pp. 118, 608; Murray, *Designs from Greek Vases*, no. 28 (int.), p. 11, fig. 5 (ext. *a*); *Ann. dell' Inst.* 1884, p. 276; Corey, *Amaz. Ant. Fig.* pp. 30, 56, 74; *C. I. Gr.* 7577; cited by Gerhard, *A. V.* ii. p. 61, note 21, c. Broken, but nothing important wanting, except the head of the horse in *b*. Drawing large and spirited, details of hands and feet carefully rendered. Hartwig refers this vase to the earlier manner of Euphronios. Purple is used for inscriptions, bowstrings, and bridle: the inscription of Heracles in *a* overlaps the shield of the Amazon on l., and is continued upon it. Inner markings throughout the interior scene, but on the exterior only traceable on the figures of Heracles and the horse. The eye is of the archaic form, with inner angle slightly open. Below the exterior scenes is a band of running mæander.

Interior: Within a circle of running mæander, **Two Amazons,** running side by side to l., with both knees bent, both feet on border of design. The nearest, **Hippolytè,** wears a helmet with raised cheek-pieces (black silhouette within a black line), a cuirass (shoulder-piece decorated with cross-hatched lines), a short chiton decorated with minute crosses, the lower edge indicated by three sets of parallel wavy lines, and greaves clasped around the ankle: her long hair falls in two wavy locks below the ear: she holds in her r. a spear sloped over the shoulder, and on her l. arm a shield (device, a winged dolphin to l., the body in black silhouette, the wing drawn in black and brown outline). On l., her name, ƎTV√O . . H, Ἰππ]ολύτη. The further Amazon, **Thero,** slightly in advance, wears Scythian dress decorated with horizontal patterns, alternately a double comb-pattern in black, and zigzags in light brown: across the r. shoulder and chest runs a border of zigzags, and a border of mæanders across the thigh: her cap is ornamented with a helix: in her r. she holds out an arrow, in her l. (not seen) a Scythian bow: this is only partly seen, and of the quiver (hanging at her waist) only the long wing-shaped cover, edged with wave pattern, which hangs down between her legs. This figure is inscribed O4ƎΘ, Θηρώ.

[For the winged dolphin, cf. the winged tunny on a Cyzicene stater described by Greenwell, *Numismatic Chronicle*, 1893, pl. vii, 6, p. 84), and the same type on a hektè of Cyzicus in the British Museum (*Cat. Mysia*, p. 20, no. 5). Both these coins are attributed to a date about 500 B.C.]

Exterior: (*a*) **Combat of Heracles with Hippolytè and Amazons.** In the centre **Heracles** ƧƎ√ꓘA4ƎH (lion-skin over head and paws knotted on chest, scabbard, but no sword-belt shown) leaps forward, swinging over his head his club, and setting his l. foot upon **Hippolytè,** whose cuirass he seizes at the waist with his l. hand (possibly an allusion to the story of the girdle). She has fallen backward to r. on her l. leg, bent beneath her, supporting her weight on the edge of her shield (device, a wheel four-spoked, with dots in the interstices, set round with four wings). She feebly tries to draw her sword, which has half issued from the scabbard; she is attired as in the interior. The rim of the shield is indicated by three incised lines and one black. On the l. one Amazon, **Hippo** (device, the body of a chariot to l., within three engraved lines), armed as Hippolytè in the interior scene, runs at full speed, r. leg off the ground, away from the scene for assistance : on l. is inscribed Ο⅂ΙΗ Ἱ(π)πώ. On the r. a similar figure, **Andromachè**, advances with outstretched shield (device, a tripod half seen in perspective), thrusting at Heracles with uplifted spear : above is inscribed ΑΝΔΡΟΜΑ+Ε Ἀνδρομάχη.

(*b*) **Three Amazons** rushing to l. to the assistance of Hippolytè in *a*. The central figure is like that of Thero in the interior scene : she runs in the background beside a galloping horse, whose bridle she holds in her r. ; she has a bow in l. Her jerkin and trowsers are striped vertically, and she wears braces (?) with a pattern of zigzags : a similar pattern decorates the bottom of her jerkin : her bonnet has two flaps hanging in front of the shoulder, edged in front with wave pattern ; and a quiver case terminating, like the peak of the bonnet, in a volute, hangs at her side. On the r. an Amazon, **Euopè**, similar to Hippolytè in the interior, runs to l., r. foot raised from ground, spear sloped on r. shoulder : her shield has device of a spread parsley-leaf : the rim of the shield is represented by two engraved circles ; above her is inscribed Ǝ⅂ΟVƎ ⁝ Εὐώπη. On the l. a third Amazon, **Calliopè,** runs to r., looking back : dressed and armed as the last : she holds her spear across her body, and her shield has for device a bird (in silhouette) flying to l. Over her shield is inscribed ΚΑVΙ. . ., Καλ(λ)ι[όπη.

[Hartwig's attribution of this cup to Euphronios is strengthened by a comparison with the Naucratis fragments, D 1, on which the same decoration of the drapery with minute crosses, and arrangement of the hem in triple wavy lines, occur ; also the treatment of the hair of Thero resembles the manner of Euphronios (*e.g.*, the fragments just mentioned, and the Berlin polychrome cup). The name Thero occurs as that of a Mænad in a vase of Oltos (*Wiener Vorlegebl.* D, pl. 1). The design on the interior is almost identical with that on a cup in Baltimore, attributed to Duris (Hartwig, *Meistersch.* pl. xxii, 2), and resembles that on a vase attributed to Euphronios (*ibid.* pl. x).]

E 46. KYLIX. Ht. 9⅛ in. Diam. 3¾ in. Caere. Branteghem Sale, 1892, no. 53, pll. 15–16 ; Klein, *Lieblingsinschr.* p. 40, no. 14, and p. 41 (two cuts) ; Hartwig, *Meistersch.* pl. viii, p. 102 ; Harrison and MacColl, *Greek Vase Paintings*, pl. xvi (int.) ; *Burlington Fine Arts Cat.* 1888, p. 15, no. 12. Early manner of Euphronios. Purple inscriptions, wreaths and fillets, and ring around l. ankle. Brown inner markings and hair on cheek : also for skin of hare. The form in the interior is large and powerful, with the largely proportioned head. Eye archaic, but the eyeball, in two cases where the figure looks down, is moved to the inner angle. The interior is within a circle of simple mæander, 6¼ in. wide : a band of the same below the exterior scenes.

Interior : An **ephebos,** wearing only a fillet, runs in a bent attitude, looking down, to the l. : beside him a hare gallops also to l. Across his l. ankle a purple line is drawn. In the field above, Ν ⁚ . ΛΑ⅁√ ≀Ο·/Α:Ι Λέαγ[ρο]ς καλός. Below, ΗΟΠΑΙϟ ΚΑVΟϟ ὁ παῖς καλός.

Exterior : (*a*) Three wreathed **ephebi dancing** : each bends forward in a grotesque attitude, with the r. foot raised : the central figure is *en face*, with head looking down to l. : the other two balance a cotylè on the r. hand. In the field, · ΕΑΛR . 7 ΚΑ . Οϟ Λ]έαγρ[ο]ς κα[λ]ός.

(*b*) **Similar**: the greater part of the left hand, and the head of the central figure are wanting. These two were confronted: between them a cotylè on the ground, over which the first raises his l. foot, and the second (who has a mantle over his shoulders) bends forward. The third dances away to r., looking back, and resting his weight on a staff in his r., throws his l. foot high in air. At each end of this scene is a cotylè on the ground, standing almost under the centre of the handles.

E 47. KYLIX (fragmentary). Ht. 5 in. Diam. 12½ in. Orvieto. About ⅜ of the l. side of the interior scene is preserved, with about half of the l. of *a*, one handle, and a small portion of the r. side of *b*. Hartwig in *Athen. Mittheil.* 1894, p. 155. The profile of the giants in *a* is realistically drawn (cf. Hartwig, *Meistersch.* pp. 476–477 and pl. 49). Style of Euphronios. Purple inscriptions, cords, fillets, and flames. Fine brown inner markings, and a brown wash on the inner side of the panther skin. Eye in archaic type, but with pupil towards inner angle; in two cases the pupil is a dotted circle. Round the *int.* (diam. 9½ in.) is a band of running mæander; below the exterior scenes two thin red lines. Compare the Gigantomachiæ in Gerhard, *Berlin. Trinksch.* pll. x, xi, and A, B.

Interior: **Gigantomachia** (?). A warrior wearing greaves has fallen backwards to r., his r. leg and part of his l. knee only preserved; his adversary, a man in a chlamys, strides forward as if to dispatch him, his r. hand drawn back, holding some weapon; this appears to be too thin for a spear or trident, and is held too close to the extremity; possibly it is a caduceus, with which the chlamys would coincide as the attributes of **Hermes**. In the field AΘENOΔ . . . . The figures rest on a broad band, cutting off a black exergue; on the band is painted in black letters KA . . : Ἀθηνόδ[οτος] κα[λός.

[In the Berlin kylix (*Cat.* 2293) the weapon of Hermes is not shown, but it must have been either a sword or a caduceus.]

Exterior: (*a*) **Gigantomachia.** On the l. **Hephaestos** (face and body wanting) strides forward in helmet, cuirass, short chiton, and greaves; in each hand he holds a pair of tongs, which grip a piece of red-hot and flaming metal (?); the one in his l. he plunges into the groin of a giant, **Euryalos**, who has fallen backwards to r. with averted head; his l. knee and l. arm are raised as if to express the pain of his wound. Beside each is inscribed his name, HEΦAIΣTOΣ, . VPVA . . . Ἥφαιστος, [Ε]ὐρύα[λος. Beside Euryalos a second **Giant,** whose name is not given, retreats to l., looking back and extending his l. arm, covered with a skin as shield, and hurling a rock with his r. at his opponent **Ares**, of whom only the name ƧƎЯA and the outstretched shield (device, an ithyphallic mule cantering to l.) are preserved. Both the giants are bearded and wear their hair looped up over a fillet, and a panther's skin with forepaws knotted on their chest.

[On the kylix of Aristophanes (*Berlin Cat.* 2531) the name of the opponent of Ares is inscribed Μίμων.]

(*b*) **Gigantomachia.** On the r. a bearded **Giant** in a tall-crested helmet has fallen, with face averted, to r., and supporting himself with the edge of his shield (device, an eagle flying to l.), tries to draw his sword, which is half out of the scabbard. Beside him **Porphyrion** (bearded) strides to l., brandishing some weapon in his r., as if to protect his comrade ; he wears a short chiton, a mantle over his shoulders, helmet, cuirass, and greaves ; over him is his name, Φ . . ΦVRIO . Φ[*ορ*]*φυρίω*[*ν*. The crest of the fallen giant has a support in the form of a swan's head and neck.

[For the motive of the sword half drawn see Hartwig, *Meistersch.* pl. 12, p. 117 and note 1.]

E 48. KYLIX. Old No. 824. Ht. $4\frac{15}{16}$ in. Diam. $12\frac{7}{8}$ in. Vulci. Canino Coll. no. 183 ; De Witte, *Descr.* nos. 1 and 6. Gerhard, *A. V.* iii, pl. 234, p. 153 ; *Wiener Vorlegebl.* vi, pl. 3 ; Baumeister, p. 1789, fig. 1873 ; Murray, *Designs from Greek Vases*, no. 29 (int.), p. 13, fig. 6 (ext. *a*) ; Brunn in *Abhandl. der Bayer. Akad.* 1887, p. 197 ; and *Künstlergesch.* ii, p. 668, no. 3 ; Klein, *Euphronios*², p. 196, *g* ; *Meistersig.*² p. 158, no. 16 ; *Jahrbuch*, iii (1888), p. 142 ; Hartwig, *Meistersch.* p. 613 ; Milani in *Museo Ital.* iii, p. 235, *d* ; Müller, *Theseusmetopen*, p. 17, no. 71 ; Wulff, *Zur Theseussage*, p. 46. Much broken, but only one piece of the lip of *a* and two of *b* wanting. Drawing in the later manner of Duris, but very careful and spirited. Purple is used for the headgear, leaves of trees, and sword-belt of the sword hanging up. Elaborate brown inner markings throughout ; the mask of the Minotaur is edged with a triple wavy black line at the neck, and shaded with light brown strokes ; the hair of Crommyon is drawn in thin lines of black on the natural surface of the clay (not as Hartwig, *loc. cit.*, says, "on a prepared brown surface") ; her forehead is wrinkled with light brown, and her profile drawn with the obvious intention to represent ugliness. The pattern on the dress of Crommyon is engraved. The eye is of the dotted circle type, with closed angle. Beneath and beside each handle a triple palmette ornament. [For other characteristic details of technique see *Jahrbuch*, *loc. cit.*]

Interior : Within a circle similar to that in the interior of E 49 : (i) **Theseus killing the Minotaur.** The **Minotaur** falls on one knee to r., brandishing a stone in his l., and with his r. trying to grasp the blade of **Theseus**. His body and limbs are thickly overspread with dotted circles, like the eyes of Argus. The division between this skin and the surface of the hands and feet is marked by fine brown lines. Theseus, striding forward, seizes him by the left wrist and draws back his sword for a thrust ; he wears a short transparent Ionic chiton with apoptygma, a petasos hanging at his back, a sword-belt and a fillet. In the field on l. ΔCΡΙΣΕΛΡΑΦΣΕΝ, *Δοῦρις ἔγραφσεν.* The figures stand on a line which cuts off an exergue, left red.

Exterior : (*a*) **The labours of Theseus : Skiron and Kerkyon.** (ii) On the l. **Athenè**, with Ionic chiton, himation, ægis with fringe of snakes, helmet, spear resting on l. forearm, stands turned away to l., but looks round, raising her r. with a gesture of surprise at **Theseus**, who, dressed as in the interior, but with a fillet wound twice round his head, is hurling **Skiron** down the cliff. Skiron, a bearded figure with shaggy hair, lies in a horizontal position, full face, clasping the summit of the cliff with his r. arm, his l. arm vainly seeking support below. Theseus with his r. has got firmly hold of the robber's r. leg, and with his l. detaches the grasp of the other from the cliff. At the foot of the cliff is the **tortoise**, and beside Theseus (half seen) the podanipter, with elaborate handles decorated with palmettes. (iii) On the r. is the contest with **Kerkyon.** Theseus has got the upper hand of Kerkyon and lifted him off the ground, and, with his chin pressed into the robber's back, compresses him with locked arms around the ribs. Kerkyon, with r. thrown round the waist of his opponent and l. knee raised, vainly tries to free himself. Both are nude, and wear fillets. Kerkyon is bearded. On the l. is a branching tree, on the boughs of which hang the dress and sword of Theseus.

(*b*) **The labours of Theseus: Crommyon and Sinis.** (iv) On the l. the **sow of Crommyon** charges, with head raised, against Theseus. The hero (dressed as before, but without petasos) strides towards it from r., his l. outstretched, holding scabbard, his mantle covering this arm for a shield, his sword drawn back for a thrust; he has already transfixed the sow with his spear, which passes through l. side of the neck, coming out at the r. shoulder. In the background, beside the sow, is **Crommyon**, the nymph of the locality,* rushing forward with outstretched l. arm, tearing her hair with her r. She wears a spotted Doric chiton schistos, girt at the waist with a broad belt, and decorated down the hem with a black band, on which are zigzags incised; around her shoulders is a himation. (v) On the r. of this group **Sinis** (bearded) has been thrown to the ground, and tries to crawl away to the l., grasping in his r. a stone, but is seized by the l. wrist by Theseus, who, dressed as in the interior scene, drags him to r. towards a pine-tree, the bough of which he pulls downwards with his l.; his sword, of which the handle is in the form of an eagle's head (?), rests in the scabbard. The stem of the pine-tree is shown close against the handle of the vase, between it and the palmette ornament, which, in fact, partly hides it. The surface of this stem is treated like that of a palm. On the l. behind Sinis is another smaller tree, on the bough of which hang a mantle and a curiously shaped cap (?) or helmet.

E 49. KYLIX. Old No. 852. Ht. 5 in. Diam. 12⅜ in. Vulci. Canino Coll. no. 1184. *Wiener Vorlegebl.* vi, pl. 10; Murray, *Handbook of Greek Archæology*, pl. v (exterior), and *Designs from Greek Vases*, no. 30; Hartwig, *Meistersch.* p. 605; Klein, *Meistersig.*² p. 154, no. 7; Brunn, *Künstlergesch.* ii, p. 669, no. 6. Broken, but designs very nearly intact, and surface in fine condition. Later manner of Duris. In the exterior scenes, in order to give the side couches (though resting on a curved line) the same length of leg, a slight indication has been drawn of a platform on each of the outer sides; on the r. of *a* this is omitted. The legs of the boys are much elongated, in order to preserve an isocephalic principle; the boy in *b* is thus as much as 8½ heads high. Purple is used for the headdresses, flowers, inscriptions, and wreath (?) in *b*. Inner markings in very faint light brown. The eye is of the dotted circle type, with closed angle. Beneath and beside each handle a quadruple palmette ornament.

Interior: Within a circle composed of single mæanders alternately with red cross squares, a **bearded man** moving to r., looking back, with mantle over shoulders, knotted crutch staff held in l. across body, and in r., extended behind him, a kylix held by one handle. He wears a fillet with a vertical piece over the forehead. In the field on r. VƧΦA4ΛƎƧI4OΛ Δοῦρις ἔγραφσ(ε)ν. The feet of the figure rest on the border.

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* See *Antike Denkm.* ii, pl. 1, where this figure is identified by an inscription on the kylix signed by Aeson; cf. *Arch. Zeit.* 1883, p. 19, note 41 (Meyer), and *ibid.* 1885, p. 115 (Lehnerdt).

Exterior: (*a*) **Symposion.** Three bearded men reclining on three couches, attended by two boys; the central figure holds up his kylix as if proposing a toast; a boy comes forward from l. to fill it from his oinochoè, extending his l. to receive it. The figure on the l. looks round, holding his kylix in l. against his body, and raises his r. in the air. Both these figures recline to l. The third figure (on r.) has his couch set at right angles to the others, so that his back is turned to the spectator; he looks to the l., raising his kylix to his lips. His shoulders are bare, his mantle passing over the hollow of his l. arm; the other two figures have the l. shoulder covered. Each couch has a trapeza beside it; the two on the l. are decorated with flowers; the other is seen in side view; in the background beside it stands a boy with an oinochoè; his body is *en face*, but he looks at the r. hand figure, raising his r. The couches are of the form usual in vases by Duris, with a curved piece at the head for supporting two cushions. The central figure wears a woollen fillet, the other two have fillets like that in the interior. Above, in the field, hang five kylikes, arranged alternately with four oinochoæ, and KAVOƧ καλός, twice repeated.

(*b*) **The same.** Here the central figure holds out to the boy in his r. a fillet or wreath, and the boy holds a very small jug. The figure on l. holds out his kylix towards the l. The third figure has no headdress, the other two wear woollen fillets, and there is no second boy. The objects and inscriptions in the field are the same, except that in place of one oinochoè a small jug (like that held by the boy) is given.

[On the bottom of the foot incised characters; see old Cat. pl. B, 852.]

E 50. KYLIX. Ht. $3\frac{1}{2}$ in. Diam. $7\frac{3}{4}$ in. Civita Castellana (Falerii). Hartwig, *Meistersch.* pl. 67, 4, p. 608. Surface slightly injured. Style of Duris, and probably by him. Purple fillet and inscriptions. Below the design is a broad exergue without decoration.

Interior: Within a circle (diam. $5\frac{1}{2}$ in.) composed of alternate mæander and red cross squares, a **banqueter.** An ephebos reclining on a couch, leaning against two striped cushions with his back to the spectator, raises aloft on his r. hand a kylix supported on the palm: his head is in profile to r.: his body and the kylix are in foreshortening, but the rendering of the latter, painted black with red rim, is not successful. On the l. is a trapeza, like the couch, in side view (cf. E 49): beneath it hangs a basket. In the field hang on l. an oinochoè, and over the centre a kylix. On r. is inscribed KAVOƧ HIΓOΛAMAƧ Ἱπ(π)οδάμας καλός.

E 51. KYLIX. Old No. 853. Ht. $4\frac{15}{16}$ in. Diam. $11\frac{3}{8}$ in. Vulci. Canino Coll. no. 2023. Murray, *Designs from Greek Vases*, no. 31; Hartwig, *Meistersch.* p. 620, no. 2. Almost intact. The drawing of the interior is much better than that of the exterior: the interior is apparently by Duris, the exterior by some artist working under his influence. Purple is used for inscriptions and headgear: brown inner markings in interior, not in the exterior. The fringes of the hair both in the interior and (to a less extent) in the exterior, in raised black dots. The eye in the interior is of the dotted circle type, with inner angle opened ; in the exterior, of the archaic form ; and the drawing of the ear differs in the two. Ornament below handles as in E 52.

Interior : Within a circle of alternate mæander and red cross square, a **woman** wearing a chiton, himation wrapped close, leaving only r. forearm and r. breast free, hair in saccos ornamented with bands of patterns, of which an end hangs loose on r., stands to l. holding in her r. a flower like a rosebud, which she is smelling. On each side of the flower are long branching tendrils, drawn black on black. On the l. is a bed with a mattress (pattern of dotted squares) on it, half seen ; on the r. a calathos decorated with bands of mæander, the lower part concealed by the border ; above it a mirror hangs by a ring. On the r. ΗΕΓΑΙΣΚΑVΟΣ *(sic)* ἡ παῖς καλός. Both feet rest on border.

Exterior : (*a*) **Conversation of three bearded men and hetaerae.** On the l. a man leaning forward with r. on crutched staff (mantle leaving r. shoulder free) offers with l. a purse to a woman, who holds up r. hand with forefinger and thumb extended as if marking a value, and has in l. an alabastron. Behind her a man (himation wrapped close around neck, leaving only l. forearm free) stands *en face*, leaning on a crutched staff : he turns his head and left foot to r., raising his l. hand, with forefinger and thumb making a circle, towards a woman confronting him, who raises her r. hand palm outwards, with all the fingers extended. Both the women are dressed like the one in the interior. On the r. a man in an himation, with a long crutched staff, advances holding in l. a purse. All the men wear fillets.

(*b*) **Similar group, hetaerae and ephebi.** On l. an ephebos, his l. resting on a crutched staff, confronting a woman who holds in her l. an alabastron, and raises her r. with a gesture like that of the r. hand woman in *a* : her hair is confined with a fillet, and hanging down her back is passed through a circular reel (?). She wears a chiton with sleeves, and a himation. Behind her is a group of a woman turned to the l. between two ephebi ; she has drapery arranged like that in the interior scene, and raises her r. with extended fingers towards a mirror hanging on her l. Her hair is looped up with a fillet. On either side, an ephebos with one hand resting on a crutched staff : the one on the l. raises his r. with thumb and forefinger forming a circle. All the ephebi wear an himation and fillet.

[For the gesture of bargaining with the fingers, see Robert, *Bild und Lied*, p. 82, and Sittl, *Die Gebärde der Gr. und Röm.* p. 286, note 1.]

E 52. KYLIX. Old No. 845. Ht. $4\frac{3}{4}$ in. Diam. $11\frac{13}{16}$ in. Vulci. Canino Coll. no. 1435. Murray, *Designs from Greek Vases*, no. 32 ; Hartwig, *Meistersch.* p. 620, no. 3. Much broken, but nothing missing : surface in good condition. Drawing in advanced style of Duris. Purple is used for the inscriptions and head-dresses : inner markings very fully indicated in brown. Eyes of the dotted circle type, the circle close to the inner angle of the eyelid. Three figures are drawn with the body in three-quarter face ; one of these from back view. Below and on either side of each handle a four-fold palmette of the later Duris type.

Interior : Within a band formed of single mæanders alternate with red cross squares, a **bearded man** wearing himation over l. arm, and fillet with upright piece over forehead, stands to l. holding upright in r. a crutched knotted staff, but looking round to r. In the field on the r. a sponge, oilflask, and bag of network (purse?) hang together from the border of the design. Beside the staff, ƧOVAꓘ ƧIAΠOH ὁ παῖς καλός. Both feet rest on the border.

Exterior: (*a*) **Scene in the Palæstra.** Boys, ephebos, and bearded men. On l. an ephebos (himation over l. shoulder), leaning on staff resting against his body, holds out in both hands a fillet (?) towards a boy who confronts him; the boy holds in each hand at his side an olive branch, and wears a fillet: a long taenia fastened by one end around his l. upper arm trails back on the ground. Next is a group of a bearded man leaning on a staff, and a boy confronted: each wears an himation covering the l. shoulder and arm, and offers the other with his r. hand a flower. On the r. a bearded man leans forward on a staff, his back turned to the spectator, and holds up a flower in his l.; his mantle has slipped off his shoulders, and is held up in the hollow of his l. arm. In the field, HOΓAIS KAVOS ὁ παῖς καλός.

(*b*) **Five boys in the Palæstra.** On the l. two boys move to l.: the foremost rests his r. upon a long crutched staff, and turns to look at his companion, whose mantle, close around his neck, conceals both his arms. The central figure* faces the spectator, looking to l. and raising his r.; in his l. he holds a crutched staff obliquely across his body: his l. foot is drawn in profile to r.: his mantle leaves r. shoulder free. Next comes a youth moving to l., and passing with his r. the fold of his mantle across his body to readjust it on the l. arm: he looks towards a youth on the r. who stands to l. holding in his r. a long crutched staff: his mantle is arranged like that of the figure on the extreme l. In the field between the two figures on the l. hang together a net-purse, a sponge, and a lekythos. Above, along the field, HOΓAIS KAVOS, ὁ παῖς καλός.

[Underneath the foot, incised characters, VʌA and Ϯ.]

E 53. KYLIX. Old No. 846. Ht. $4\frac{5}{16}$ in. Diam. $11\frac{3}{8}$ in. Vulci. Canino Coll. no. 1338. Murray, *Designs from Greek Vases*, no. 33; Hartwig, *Meistersch.* p. 622, no. 9. Much broken, but nothing important wanting: the foot apparently does not belong to the vase. Drawing in best style of Duris, spirited and careful. In the vases on the exterior, outline drawing and silhouette are impartially employed. Purple is used for inscriptions only, not for headdress: fringe of hair in raised black dots. Brown inner markings throughout. Eye of dotted circle type, with inner angle open. Beneath and beside each handle an elaborate ornament consisting of four palmettes with tendrils.

Interior: Within a circle of alternate mæander and red cross squares, a **bearded man** sitting to r. on a diphros, before an altar half seen, upon which he pours wine from a fluted phialè; his r. rests on the crutch of his staff. He wears an himation, leaving r. shoulder free, and a fillet with an upright piece over the forehead. Over him in the field HOΓAIS KAVOS, ὁ παῖς καλός. On

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* The position of this figure recalls in some degree the central figure of the W. pediment at Olympia.

the l. a net-purse, sponge and aryballos. On the r. a kylix hanging by one handle. The altar is of unusual form, developed from an Ionic capital on a plinth. On the drum, two brown patches, probably intended to represent taeniae. The figure and altar rest on a ground-line, which cuts off a segment as exergue.

Exterior: (*a*) **Komos.** Five bearded men wearing woollen fillets, their himatia in various stages of falling off, dancing. The one on the l. holds a staff, the next figure a cotylè (black silhouette with red band at rim and shoulder); both these move to the r. looking back, and pull forward their mantle on the l. shoulder. Next, a man nearly in full face dances with r. leg raised and bent, head looking down to l., hands clasped with forefingers extended: his mantle is gathered up in folds around his neck. Next, a man dancing to the r. looking back up into the air and clapping his hands; and lastly, a man with r. extended, l. holding a kylix.

(*b*) **Komos** of five similar figures. The first on the l. moves to r., looking back and raising his r.; in his l. a kylix. The next moves to r., lifting in his r. a kylix, and extending his l. towards the third, who, with mantle massed around his neck, moves to l. holding on l. a cotylè (r. f.). Lastly, a man holding a kylix (r. f.) in l. moves to l., raising his r. and singing; his face, with open mouth, is drawn *en face*.

E 54. KYLIX. Old No. 847. Ht. $4\frac{3}{8}$ in. Diam. $11\frac{13}{16}$ in. Vulci. Canino Coll. no. 1525. Murray, *Designs from Greek Vases*, no. 34; Hartwig, *Meistersch.* p. 622, no. 10. Much broken, but nothing important wanting. Drawing in interior scene in typical later manner of Duris. The exterior scenes are in his manner, but of very inferior execution. The outlines both in the interior and exterior are very coarse and rugged. Purple is used for the two fillets in *a* alone: inner markings throughout. The drapery of the r. hand figure in *b* covers part of the handle-ornament. The hair over the forehead is in raised dots throughout. The eye in the interior is of the dotted circle type; in the exterior, of the archaic form. Below and beside each handle an ornament composed of four palmettes and tendrils.

Interior: Within a circle composed of pairs of mæander turned inwards between two red cross squares, **two bearded men** walk to r.; the foremost holding a staff in l., turns to assist with his r. his companion, who seems to stagger, and who looks down at a cotylè held on his l.; in his r. an oinochoè (both vases in silhouette against the body). They wear a mantle thrown over both shoulders, and a woollen fillet. Their feet rest on a ground-line cutting off an exergue left red. In the field, HOΠAIϟ KAVOϟ, *ὁ παῖς καλός*.

Exterior: (*a*) **Five bearded komastæ** moving to r. The l. hand one has both arms under his mantle, but on his l. he carries a cotylè; the next figure looks back, raising both arms: the third holds up in each hand by its foot a kylix; the fourth holds in his r. against his chest a kylix (silhouette) and raises his l. with the open palm outwards towards the fifth, who looks back at him, extending towards him a kylix in his r. These two last have purple fillets, the others woollen fillets: all have mantles, which cover their bodies more or less completely.

(*b*) **Similar scene.** The l. hand figure holds in r. a kylix, on l. a cotylè. The next figure looks back at him, holding on his l. a kylix by the foot, and extends towards him his r. hand. The third figure moves to l. holding up his r., supporting on his l. a kylix, in form like the archaic, cf. B 9–10. The fourth, moving to r., leans backwards, holding up in each hand a kylix. The fifth, with l. hand muffled in his mantle (which is folded close around his neck), holds a kylix: he moves to l., looking downwards. All the figures wear mantles and woollen fillets.

E 55. KYLIX. Old No. 812. Ht. $4\frac{1}{8}$ in. Diam. $11\frac{7}{16}$ in. Vulci. Canino Coll. no. 589. Murray, *Designs from Greek Vases*, no. 35; Hartwig, *Meistersch.* p. 623, no. 12. Broken, but little wanting: the foot apparently does not belong. Style of Duris. Purple is used for headdresses, inscriptions, vine leaves, and grapes. The stem and tendrils of the vine are very faintly drawn in black on the black. Elaborate inner markings in brown. Drapery in usual manner of Duris. Eye of dotted circle type. Below and on each side of the handles a very elaborate ornament, consisting of six palmettes and six buds.

Interior: Within a circle of alternate mæander and red cross square, a **Mænad** moving to r., looking back, holding in r. thyrsos, in l., outstretched as if she were pouring from it, an oinochoè. She wears an Ionic chiton, and a himation fastened on r. shoulder, and falling in pteryges: her hair is looped up behind and confined with a fillet. The thyrsos has a very large egg-shaped head covered with ivy leaves and berries: the handle tapers to the top and is divided off into lengths by three knots. In the field on l., KAVOS, *καλός*. Both feet on border.

Exterior: (*a*) **Dionysos and thiasos. Dionysos** in the centre (bearded, hair looped up with fillet, Ionic chiton, himation, leaving r. shoulder free) moves to r., looking back; he holds in r. a cantharos, in l. a vine with leaves and grapes. On l. of him a **Seilenos** and a **Mænad** follow; the Seilenos holds in r. an oinochoè and raises his l. as if to pluck a grape. The Mænad raises her l. finger and thumb towards her face as if holding a flower. On the r. of Dionysos a **Mænad** stands to l. with exactly similar gesture: and behind her a third **Mænad** moves away to r., looking back, holding a crotalon (black silhouette) in her l. This last figure has her hair in an embroidered saccos; otherwise all the Mænads are of the same type and dress as the one in the interior scene. The himatia of the two outside figures are fastened on the r. shoulder, that of the other on the l. shoulder.

(*b*) **Thiasos.** Two **Seileni** and three **Mænads** of the same type as before. On the l. a Seilenos moving to r., holding in r. an oinochoè, extending his l. towards a Mænad (wearing an embroidered saccos) who precedes him, looking back and raising her r. thumb and forefinger (as in *a*). Then a Seilenos, dancing to r., clapping his hands, his r. leg rigid, his l. raised and bent with the toe pointing downwards. He is confronted by a Mænad with the same gesture of fingers as before described; and finally a Mænad moves to r, looking back, and holding up in her r. an oinochoè. This figure and the one first described have the himation fastened on the r. shoulder; the other has it on the l. shoulder.

E 56. KYLIX. Old No. 848. Ht. $5\frac{1}{4}$ in. Diam. $12\frac{13}{16}$ in. Vulci. Canino Coll. no. 1538. *Wiener Vorlegebl.* C, pl. iii ; Murray, *Designs from Greek Vases*, no. 36 ; Hartwig, *Meistersch.* p. 621, no. 6 ; and p. 600, note. Broken, but nothing important missing. The upper part of the surface in *b* injured by fire. Later style of Duris. Purple is used for head-dresses (except the ampyx in *b*, which is left red) and inscriptions. Inner markings in light brown, which is also used for the upper folds of the chiton throughout. Eye of the dotted circle type, with inner angle open. Beneath and beside each handle, an ornament composed of four palmettes, with tendrils.

Interior : Within a circle consisting of sets of five to seven running mæanders separated by a red cross square, **Achilles** (?) mourning. He is seated on l. on a cushionless diphros, entirely wrapped in his mantle, which allows only his face, part of his hair and beard, and his l. hand pressed to his forehead, to appear ; he is bent forward, in an attitude of grief, his l. elbow resting on his thigh. Before him on r. a bearded man, **Odysseus** (?), wearing himation and fillet, leans forward on a knotted staff, addressing him, his r. hand held forward with tips of forefinger and thumb joined. Behind him, a diphros with cushion, half seen. Above Achilles hangs a sword in scabbard by its belt ; and a shield in its sagma, half seen. In the field, HOΓAIϟ KAVOϟ, *ὁ παῖς καλός*. The figures stand upon a ground-line which cuts off an exergue left red.

Exterior : (*a*) **Warriors and women.** On the l. a bearded warrior (himation over his cuirass, helmet with raised cheek-pieces, greaves, spear on l. arm) moves to l., raising his r. arm, looking back at a bearded man (himation, fillet, boots), who rests his r. on a staff. Next comes a woman (Ionic chiton, himation fastened on l. shoulder, saccos) who holds in r. an oinochoè, in l. a fluted phialè. She turns to look at a beardless warrior who is dressed as the first figure, and has spear on l. arm, but wears no greaves ; he extends towards her in his r. a fluted phialè. A similar figure follows him, raising his r. hand like the first. Last comes a woman in Ionic chiton and himation fastened on l. shoulder, who raises her r. hand with tips of thumb and forefinger pressed together ; her hair is looped up with a fillet.

(*b*) **Four bearded men and two youths conversing.** On l. a bearded man holding a crutched staff stands with r. hand raised, his body nearly in full back-view, conversing with a similar figure who turns towards him, his l. resting on a staff. Next is a youth who moves to r., looking back, holding in his l. a spear, and wears a cuirass under his himation. Then a bearded man to l., apparently leaning on a staff, which is not shown ; then a youth moving to the l., looking back and conversing with a bearded man : all these three figures wear an himation only : and all the figures wear a fillet, except the first, who wears an ampyx (?).

E 57. KYLIX. Old No. 978. Ht. $3\frac{1}{4}$ in. Diam. $7\frac{3}{4}$ in. Vulci. Durand Coll. no. 874. Keller, *Thiere des cl. Alt.* fig. 35 ; Hartwig, *Meistersch.* p. 299, no. 15. Broken, but nothing important wanting. Style resembling that of Duris, but assigned by Hartwig to Hieron. The figure is abnormally long : extremities drawn with care : outlines of legs shown through drapery. Purple used for cord, inscription, fillet, and three spots at the top of the sponge : inner markings very faint. Eye of archaic type, but very narrow space between eyelids.

Interior only: Within a thin red circle, a **bearded man** walks to l., leading a leopard which he holds by a cord fastened to a collar around its neck; in his l. he carries obliquely across his body a long crutched staff. He wears an himation leaving the r. arm free, and a fillet with vertical piece over the forehead. In the field on l. hang a strigil and sponge together. On the r. HOΠAIΣKAVOΣ, ὁ παῖς καλός. The feet of the man and animal are separated from the border by a black line.

E 58. KYLIX. Ht. 4⅝ in. Diam. 11⅜ in. Presented 1883 by Mr. Belt. Described by Braun, *Ann. dell' Inst.* 1846, p. 228, as being then in the collection of James Thomson, of Clitheroe, and as a "Coppa Vulcente"; *Mon. dell' Inst.* iv, pl. 33; the interior only in *Él. Cér.* iii, pl. 89, pp. 230, 255; Murray, *Designs from Greek Vases*, no. 37; Roscher, vol. i, pt. 2, p. 2404. Much broken, part of the r. hand figure in *b* wanting. Style of Duris (?). Purple is used for the plectrum, cord of the lyre, the headdresses, and the loops on the hurling rods. Fine brown lines for the anatomy, the whiskers and the upper folds of Hermes' chiton. Eye of archaic form (disc close to inner angle).

Interior: Within a circle of running mæander, **Hermes,** with chelys in l. and caduceus raised in r., runs to r., looking back, over waves. He is bearded and wears a short chiton, chlamys, petasos of archaic form, and winged endromides. The waves are indicated by a space left red, of which the border is a wavy line.

[This scene was interpreted by Lenormant, *loc. cit.*, as the flight of Hermes after stealing the lyre of Apollo (cf. *Homeric Hymn to Hermes*, l. 314); see, however, Roscher, *loc. cit.*]

Exterior: (*a*) **Athletes.** On the l. two athletes move rapidly to r., the foremost holding in each hand a rod for the hurling contest, with loop attached to the centre; the other holds in each hand a haltêr (jumping weight). Before them walks a beardless paidotribes in an himation, carrying in his r. a forked staff: he looks round at the others. On r. a discobolos moves rapidly to the l., carrying on his l. a discos, and raising his r. with a warning gesture. Each athlete wears a fillet, the paidotribes a wreath.

(*b*) **Similar scene.** Here the athlete on the l. has haltêres, the next one a discos held forward on his l. forearm; the paidotribes carries his forked staff over his l. arm, and raises his r. with a warning gesture: the figure on the r. wants the head and l. arm, but holds in his r. a haltêr, in his l. a hurling rod with loop attached. In the centre of the discos is a black, diamond-shaped mark.

E 59. KYLIX. Ht. 3⅜ in. Diam. 8⅞ in. Nola. Blacas Coll. Murray, *Designs from Greek Vases*, no. 38. Broken, but nothing missing: some fragments injured by fire. Later style of Duris (?). Purple used for headdresses, wreath, flower, and strings of sybenè. Light brown for skin of hare, and inner markings. Eye of archaic form, disc close to inner angle.

Interior: Within a circle of running mæander, an **ephebos** moves to r. looking back, holding in r. a hare by the ears: he wears a fillet and a mantle which falls at back from l. shoulder and l. forearm.

Exterior: (*a*) An **ephebos** seated in a chair to r. playing flutes: on either side, an ephebos listening, leaning on a staff: the one on l. raises his r. hand in admiration. All wear himation closely wrapped, and fillet. On r. of flute-player hangs a flute-case (sybenè) of dappled skin, with mouth-piece case (glottocomeion) attached.

(*b*) **Similar scene.** The central figure here sits on a cube, on which is a striped cushion, and holds up in both hands a wreath: behind him hangs a sybenè and mouth-piece case. The figure on the l. holds out in l. a purse: the one on r. smells a flower held in r. The standing figures on the exterior have whiskers indicated in brown.

E 60. KYLIX. Old No. 840. Ht. $5\frac{5}{16}$ in. Diam. 13 in. Vulci. Canino Coll. no. 644. Murray, *Designs from Greek Vases*, no. 39. Broken; a small piece of *b* missing. The style of the exterior appears to be a somewhat lifeless imitation of a good original, possibly by Onesimos; the drapery especially poor. Purple is used for the leaves of the tree and the ends of the reins. Light brown for the interiors of shields seen in perspective, the shading of the cap of the l. hand figure in *b*, the hair and wrinkles of the bald figure, the upper folds of his chiton, the decoration of the greaves, and the anatomy. The eye is generally of the dotted circle type, with no inner angle (*i.e.*, the lids in profile, as p. 4, fig. *e*): that of the bald old man is of similar form, but with pupil in silhouette. Beneath and beside each handle, a quadruple anthemion like that of the Duris cups, E 54, etc.

Interior: Within a circle of running mæander, with six red cross squares at intervals, **a boy riding on horseback** to l. beside a tree: the boy wears a fillet, and holds the reins in l. The bit is of peculiar form, showing a long S-shaped cross-piece outside the mouth, to which the head-stall and bridle are attached. The mane is hogged and rough: the tail stands out, and is treated in a manner suggestive of the archaic. On the flank is a corona of hair. The tree in the background appears from its twisted character and leaves to be an olive. The group rests on a thin red line cutting off an exergue painted black. Possibly this scene is an excerpt from a scene of **Achilles and Troilos.**

Exterior: (*a*) **Arming of a warrior.** In the centre, a bearded man *en face* (head turned to r., l. foot to l.), dressed in a short chiton, is in the act of putting on his cuirass: with his r. hand raised, he draws the shoulder-strap down on his r. shoulder; with his l. he presses the l. half of the body of the cuirass across towards the other half, which is already in position. He has greaves which are decorated on the knees with very roughly outlined Gorgoneia, with tongue protruding, but no hair indicated. On the l. is a woman holding out a phialè in her r., and a bald-headed man resting his r. on a staff, who look on. The woman wears a sleeved chiton (of which the artist has omitted to draw the upper folds), an himation (over l. shoulder only), and an embroidered saccos. The old man has a fringed talaric chiton, of which the lower part is spotted, and an himation (l. shoulder). On r. of the arming figure, a youth wearing boots stands to l., holding in r. a spear; he turns to look at a similar figure who holds in l. a staff or spear, and addresses him; both these wear himatia. Beside the last figure stands in the foreground a nude youth, who bends forward to l., raising his r. leg to put on it a greave, decorated with a spiral: the other leg is already greaved.

(*b*) **Combat of Greeks and Amazons.** On the l. are two **Amazons** (?), one of whom retreats to l. looking back, holding in l. a scabbard, in r. a sword; over her left arm hangs a mantle, and she wears a curious headdress with flaps, two of which are knotted behind. Beside her in the foreground her companion has fallen on her l. hand to l., and feebly raises her shield in defence; her eyes are drawn as already closed: her legs are crossed, the r. foot in air; she wears a short chiton, a cuirass, and a taenia around her long hair. The foremost of three warriors advances to despatch her: he has shield, sword, helmet, cuirass over a short chiton, and greaves, decorated with a spiral. Next comes a warrior who has only a loin-cloth around his waist, and a helmet with raised cheek-pieces; then a warrior who has his helmet tilted back, and wears a cuirass over a short chiton. All these warriors are beardless, and have shield and sword. The last turns to look round at a bearded warrior in helmet (raised cheek-pieces), and short under-girt chiton, who runs away to r., looking back: his r. hand is empty, but he carries on his l. arm a shield.

[These four warriors would seem to be the same four figures that appear on the r. of *a*.]

E 61. KYLIX. Ht. 5¼ in. Diam. 13 in. Vulci. Canino Coll.? Durand Coll. no. 758. Blacas Coll. *Wiener Vorlegebl.* C, pl. 5; Murray, *Designs from Greek Vases*, no. 40 (int.), p. 14, fig. 7 (ext. *b*); *Bull. dell' Inst.* 1832, p. 114; Brunn, *Künstlergesch.* ii, p. 699, no. 11; Klein, *Meistersig.*² p. 165, no. 6; Hartwig, *Meistersch.* p. 279; *C. I. Gr.* 8218. Much broken, but nothing important wanting; the interior has chiefly suffered in the breaking away of the foot. Surface otherwise in good condition; brilliant varnish. Purple used for headdresses, wreaths, flowers, and girdles throughout. A thin yellowish brown for the inner markings and stippling of body, for the upper folds of the dancer's dress in the interior, and for the folds of the sleeves throughout; also for the markings of the cushion and upon the chair in *a*. The eye of the dancer in the interior is of the dotted circle type (as p. 4, fig. *d*). The fillets terminate in a tassel with triple ends. Beneath each handle a single palmette, with helix tendril branching out on either side. On one handle, traced with a fine point, HIEΓONEΓOIEΣEN, Ἱέ(ρ)ων ἐποίησεν (cf. Kretschmer, *Vaseninschr.* p. 180).

Interior: Within a circle of running mæander, an **auletris** (chiton with sleeves, himation round legs, fillet, earrings) seated to r. on an ocladias (part seen), playing flutes; in front of her a **girl dancing** with crotala, l. arm raised over head, r. arm extended in front, l. leg bent, with foot raised; she wears transparent chiton, undergirt, with sleeves fastened over shoulders with studs, and earrings; her hair is looped up with a fillet. The seat is covered with a bolster or cloth embroidered with alternate stripes of dentate lines and mæander; its legs terminate in lions' feet, turned inwards; the upper portion is decorated with patterns of mæander and dots.

Exterior: (*a*) **Hetaira scenes.** A group of three bearded men and two auletrides alternately; on r. a man confronts a seated girl playing flutes; behind her a similar group, but the auletris is standing, while behind her, on extreme l., a man looks on, his r. hand resting on hip, leaning on a knotted staff (campulè), and holding up purse in l. The other two men are in similar attitudes; each leans on a knotted staff and smells a hyacinth flower held in r.

The hair on their bodies is indicated by a stippling of small brown dots covering chest and abdomen. All three are wreathed and wear himatia, leaving r. shoulder free. Each of the girls wears chiton with sleeves fastened on shoulders with studs, and himation; the seated one has her mantle fallen about her lap; her hair is tied in the crobylos (?), a fillet looping it up at back, a few locks falling in front of the ears; on her stool is an embroidered cushion. The other girl has short hair tied with fillet; her himation leaves r. shoulder free.

(*b*) **Similar scene**: three ephebi and two girls alternately. On extreme l. a youth in an attitude exactly similar to that of the corresponding figure in *a*, and holding up a purse; then a girl seated on an ocladias, holding up in both hands a wreath towards a youth who leans on a staff, extending his r. to her; his himation has slipped from his shoulders, and is supported only by his staff and l. arm. Behind him is an auletris, who looks at him, facing the spectator, and raising in each hand a flute with a gesture of astonishment. On r. is a youth smelling a flower, exactly as the corresponding figure in *a*. Each of the ephebi is wreathed; the auletris has a wreath of vine (?); the seated girl has hair tied with a fillet in crobylos (?); her himation has fallen about her lap; on her ocladias, which is decorated with mæander, is an embroidered cushion.

[This vase closely resembles the Bourguignon kylix, Hartwig, *loc. cit.* p. 280.]

E 62. KYLIX. Old No. 850. Ht. 5 5/16 in. Diam. 13 in. Vulci. Canino Coll. no. 1267. Murray, *Designs from Greek Vases*, no. 41; Hartwig, *Meistersch.* p. 295, no. 7. Much broken, but only a small piece of *a* and *b* wanting. Brilliant glaze, surface well preserved. Purple is used for wreaths, fillets, flowers, and for the raw edge of the goat's leg. Inner markings and skin of hare in fine yellowish brown. The eye of the seated figure in interior and of nos. 1 and 4 in *a* is of the dotted circle type (as p. 4, fig. *d*). Beneath each handle is a palmette like those of E 61.

Interior: Within a circle of mæander, a **bearded man**, wreathed with vine, himation round legs, seated to r. on a diphros, pressing palm of r. hand to r. breast, l. hand (forefinger raised) resting on the crook of a knotted staff (campulè); he is approached by a **boy** wreathed, who offers him with his r. the leg of a goat (?), holding on his l. forearm, against his side, a dish full of meats (?). On the diphros is a cushion, embroidered with patterns of lines, dots, and zigzags. The figures stand on a horizontal line, which cuts off a small exergue left unpainted.

Exterior: (*a*) **Two pairs of men conversing**: on the l. stands a bearded man leaning on a campulè, which rests against his l. side and supports his himation, which leaves only the r. shoulder and side free; he holds out in both hands a cord or fillet (l. forearm except end of fingers wanting) towards a bearded man on a diphros confronting him; this figure smells a flower held in his r., and caresses with his l. a hare sitting in his lap; part of his r. forearm is wanting. He is back to back with a bearded man who sits on a diphros, leaning back and clasping his l. knee, which is raised, with both hands; beside him to the r. stands his campulè; on his chair is a cushion decorated with a dotted diamond pattern; confronting him sits on an ocladias, as in E 61, an ephebos, who leans slightly forward; his r. rests on a smooth staff, in his l. he holds at his side, but turned outwards, a flower; on his seat a cushion as before. All the figures are wreathed and wear himatia. On the extreme l. hangs a net containing round black objects, and between each pair a group of a strigil, sponge, and aryballos (the l. group of objects is partly destroyed).

[For the motive of the clasped knee, see Hartwig, *loc. cit.* p. 350, note 1.]

(*b*) Four **similar figures**, all bearded. On l. a pair seated on diphroi, confronted; no. i grasps knotted stick in l. and presses palm of r. against his side; no. ii grasps a smooth staff in r. and holds a flower in l. against his chest; no. iii, holding knotted staff in l. and stroking his beard with his r., seated on a diphros, is confronted by no. iv, who stands leaning on a knotted stick and smells a flower held in his r. All the figures are wreathed and wear a himation around their legs; the himation of no. iv covers his l. shoulder. On l. of nos. i, ii, and iii hangs a set of bathing utensils, as in *a*. Each of the diphroi has a cushion: that of no. i has a dotted diamond pattern, the others have zigzags and lines.

[For the gesture of no. iii, cf. Sittl, *Die Gebärden der Gr. und Röm.* p. 47.]

E 63. KYLIX. Ht. 4⅛ in. Diam. 12 in. Orvieto, 1893. The lower part of the interior is wanting, and the exterior scenes are restored from fragments. Style of Hieron. Purple wreaths and himantes. Brown inner markings and shading of podanipter; the hair of the paidotribes in the *int.* is drawn in wavy lines of thinned black on the clay. The articulation of the bones of hands and feet is often drawn in brown. The line of hair between the breasts of the bearded men is marked in brown. Eye in archaic type (eyeball towards inner angle). Round the interior, a band of running mæander; below the exterior, a thin red line. **PLATE III.**

Interior: **Two boxers and paidotribes.** In the centre a bearded wreathed man in an himation leaning on a staff, holding in his r. across his body the forked switch of a paidotribes; his hair is long and looped up behind, and is brought forward in long wavy tresses from the crown around the face [cf. the headdress on the Euphronios cup, Berlin Cat. no. 2282, Klein, *Euphronios*², p. 240]. He stands *en face*, but looks to l. On each side of him is a youthful boxer. The one on l. is occupied in fastening the end of the himas around his l. wrist; he looks down at a somewhat larger athlete who is seated on the ground to l., and is apparently similarly engaged (his r. arm and most of the l. hand are wanting); his l. arm is partly hidden by the border.

Exterior: (*a*) **Parade of boxers before two judges.** On the r. a procession of five athletes, distinguished as boxers by the bundle of himantes carried in the l. hand, and also by the bruised face of the only one whose head is preserved, stand grouped before two bearded wreathed men; each has his r. hand raised with one or more fingers extended, and lips parted, as if taking an oath. The bearded men wear himatia; the one on l. leans forward against a staff, the other holds up in r. a strigil (?).

[Cf. the oath taken by athletes, Paus. v. 24, 9; for the attitude, see Sittl, *Die Gebärden der Gr. und Röm.* p. 138, and note 5; E 114; and Baumeister, p. 2027, figs. 2194, 2197.]

(*b*) This scene is too fragmentary to be intelligible. On the l. is a wreathed figure in an himation, seated on a diphros: and in the centre possibly two figures wrestling. A draped figure stands on r.

Beneath one handle a podanipter with richly ornamented tripod stand in form of lion's paws, and handles terminating in palmettes attached by black bands, stands on a square plinth. Beneath the other, a pickaxe (dikella) with one point in the ground and handle horizontal to l.

E 64. KYLIX. Ht. 4½ in. Diam. 11⅝ in. Vulci. Blacas Coll. Formerly in the possession of Raoul-Rochette; subsequently in that of Basseggio. *Mon. dell' Inst.* iii, pl. 12; *Ann. dell' Inst.* 1839, pp. 251–255, and 1871, p. 109; Raoul-Rochette, *Choix de peintures*, p. 64; *Él. Cér.* ii, pl. 22, p. 57 (interior alone); Overbeck, *Kunstmyth.* (Apollo), p. 64, no. 36, and p. 483, no. 1; Atlas, pl. 26, 1 (interior alone); Murray, *Designs from Greek Vases*, no. 42; Roscher, vol. i, pp. 467 and 955. Hartwig, *Meistersch.* p. 330, refers it to Brygos; cf. the vase of similar style, *Philologus*, xxvi, pl. 4, 1, which Hartwig, *ibid.* p. 105, note 1, 8, assigns to Brygos. Broken, and the edges of the fragments much worn, but nothing is wanting: the surface of the interior is much injured. Drawing broad and bold in style, the hands and feet long and carefully drawn in the manner of Euphronios. Purple is used for the wreaths, headdresses, inscriptions, pegs, plectrum, and chords of lyre, and cords of baskets. The string of Apollo's bow is black. Inner markings in brown, now only traceable on exterior: the edge of the shell of the lyre in *b* is coloured with a wash of brown. In the full face figure in *b*, the hair is shown outside the ear on each side.

Interior: the scene is drawn within a circle of running mæander. The small space left between this and the edge is occupied by a band formed of pairs of palmettes set horizontally to l. and to r. The figures stand upon a thin red ground-line, which cuts off a narrow exergue varnished black.

Apollo pursuing a Nymph.* **Apollo**, wreathed with laurel, hair looped up in knot, quiver and bow at back, mantle falling in pteryges, striding forward from l., seizes with both arms a **Nymph**, who, as she retreats to r., looks back, raising her himation from her l. shoulder with her l. hand: her hair, confined with a stephanè, falls in regular wavy tresses on her shoulders: she wears a long chiton, and bracelet on l. wrist. In the field, HOΓAIS KAVOS, *ὁ παῖς καλός*.

Exterior: (*a*) **Symposion.** Three bearded men reclining to l.: the r. hand one leans his l. elbow on a cushion embroidered with a broad key pattern between two bands of comb pattern, and holds out in r. a cotylè resting on the palm: the next figure turns towards the first, and leaning his l. elbow on the knee of the first, seems from the gesture of his r. arm to be conversing with him; in his l. he holds by the foot a kylix (black silhouette against his body): the third figure leans his l. elbow against the r. knee of the second, and holds out a kylix to be filled by a boy of diminutive size who advances to receive it with his l., holding in his r. an oinochoè: he wears a fillet with an upright piece over the forehead. All the reclining figures are nude to the waist and wreathed; the first and third have knotted round their heads broad taeniae, terminating in triple strings. In the field between ii and iii hangs a basket. In the field, HOΓAIϚ KAVOϚ, *ὁ παῖς καλός.*

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* Apollo is rarely found in this subject: the natural attribution would be Daphnè, but the myth of Apollo and Daphnè is not otherwise known to art before the Pompeian wall-paintings [see Helbig in *Rhein. Mus.* xxiv, p. 251, and *Wandgem.* no. 206 ff.; also reff. in Roscher, i, p. 955: cf. also i, p. 467]. Braun named the figure Bolinè, but on no sufficient evidence. She was the local personification of a town in Achaia (Paus. vii, 23, 3).

(*b*) **The same.** Three bearded figures reclining as before: the r. hand figure leans back with his l. elbow on a striped cushion, throwing back his head, his r. hand pressed to the crown: his mouth is open, as if he were singing or proposing a toast; in his l. hand is a kylix. The next figure, drawn with his body and face to the front, plays upon the flutes; the third figure, who turns round towards the others, plays upon a chelys, striking the chords with a plectrum in his r. attached to it by a cord: his lips are parted as if he were singing. Beside this figure on the l. hangs a sybenè: and in the field, as if issuing from his mouth, is HOΓAϚ (*sic*) KAVOϚ, *ὁ πα(ῖ)ς καλός.* The first and third figures are wreathed. All have drapery around the waist and legs.

Below the exterior designs runs a narrow frieze between two red lines, with a row of objects in black silhouette in the following order from l. to r. Below the attendant in *a* a pair of boots to r., a cotylè, a cup with spout (?), an oinochoè lying on its side, a kylix, pair of boots, kylix, oinochoè as before, kylix, cotylè and a podanipter (?).

E 15. KYLIX. Ht. $4\frac{7}{8}$ in. Diam. $10\frac{13}{16}$ in. Capua. Castellani, 1873. *Mon. dell' Inst.* ix, pl. 46; *Ann. dell' Inst.* 1872, p. 294; cf. *Bull dell' Inst.* 1872, p. 39 f.; *Wiener Vorlegebl.* viii, 6; Murray, *Designs from Greek Vases*, no. 43; Harrison and MacColl, *Greek Vase Paintings*, pl. xxvii (*ext.*), pl. xxviii. (*int.*); Rayet and Collignon, p. 197, fig. 77 (*b*); Baumeister, Suppl. pl., fig. 7 (*a*); Klein, *Meistersig.*² p. 183, no. 8; Urlichs, *Der Vasenmaler Brygos*, p. 5 f.; Petersen in *Arch. Epig. Mitth.* ix, pp. 85–7; Vogel, *Scenen Eurip. Tragöd.* p. 24; Robert, *Bild und Lied*, p. 28, note 29; Roscher, s. vv. *Herakles*, *Iris*, &c. Intact. The form of cup is of a heavy type with incurved offset lip and broad stem encircled by a ring (*ante*, p. 11, fig. 1). Drawing a fine example of the style of Brygos. Purple is used for inscriptions, ties, girdles, and wreaths: gilding (on a raised surface of a red paste) for the phialè, earrings, bracelets, eyes of volutes of altar, knobs of caduceus (in *b* only), stephanè of Hera and club of Heracles: inner markings in fine brown throughout, and lines of the same used for the interior of the chitons of Iris and Helen and for the part between the colpos and apoptygma. Eye of transitional type: *i.e.*, eyelids wide with angles slightly open and disk in centre: and eyelids close with disc against angle wide open. There is no ornament under the handle, but on the thymelè in *a* are sketch-marks resembling anthemion, as if some such ornament had been contemplated.

Interior: Within a border of mæanders, in sets of three separated by squares of dotted net pattern, a **bearded warrior** +PV≶IΓΓO≶, *Χρύσιππος*, is seated on a cushioned diphros to r., holding out in r. a golden fluted phialè to be filled. He has long hair, and has tilted back his helmet off his forehead, and thrown a dotted himation over his cuirass and l. shoulder; beneath the cuirass appear the sleeves of a soft chiton, and around his ankles are the ties (episphyria) of greaves, which are not indicated: his l. leans upon a spear, but he has handed his shield to a **woman** ⌶EVX≶O, *Ζευξώ*, who supports it on edge with her l., filling the phialè with a simpulum in her r.: she wears a long chiton undergirt, with apoptygma and sleeves fastened with studs, a dotted himation, and earrings. Her hair is confined with a fillet passed twice round and through a fastening at the back, and terminating in a triple tag. The shield, seen against her drapery, is coloured black on the exterior: the interior, shown by an error of perspective, is left in outline on the red.

Exterior: (*a*) **Scene from the Satyric Drama** (?). In the centre is the **altar of Dionysos,** in form of an Ionic capital with egg moulding on a plinth, and decorated around the drum with a garland of ivy supporting three taeniae (?) (or pieces of meat ?) coloured purple. Beside it on l. stands **Dionysos,** ΛIONV≶O≶ (bearded, wreathed with ivy, long undergirt chiton, pantherskin with paws knotted over chest, over all an himation on both shoulders), holding in r. cantharos, his l. resting on a striped staff: his body is *en face,* the r. leg crossed behind the l., but his head is turned to look at a **Seilenos,** E+ON, Ἔχων, who with r. foot on the altar leaps forward, seizing **Iris,** IPIN, by the breast of her drapery and by the r. wrist. She flies at full speed (in the archaic striding attitude) to r., looking round at the last figure; she wears undergirt long chiton with sleeves, fastened on shoulder with studs, apoptygma, Ionic saccos, stephanè, snake bracelet on l. wrist, and earrings. In her l. hand she holds pressed to her side a long curved object, resembling an oxtail (?), which a second **Seilenos,** NEΦ≶I≶, Νῆψις, seizes with his l. as he rushes forward from the r., grasping the l. elbow of Iris. This figure is balanced by a third **Seilenos** on the l., ΛPOMI≶, Δρομίς, who rushes forward with both arms extended, the l. to front, the r. behind. Beside him in the background stands a long rectangular plinth (the thymelè ?).

[Cf. the Berlin vase with the same subject, Cat. 2591: and Roscher, s.v. Iris, p. 343.]

(*b*) **Similar scene. Four Seileni,** advancing from the l. to seize **Hera,** are confronted by **Hermes,** ≶ƎM4ƎH (bearded, spotted chlamys, petasos with cord under chin, fillet, endromides with curved flaps in front), who holds in l. his caduceus and raises his r. finger and thumb as if holding something to his face. Behind him **Hera,** A4ƎH, moves rapidly away, looking back and extending her r. with open palm towards the Seileni; her l., pressed against her side, grasps a loop of her drapery which she has raised to facilitate her movement: she wears a long undergirt sleeved chiton, with apoptygma, a himation over her shoulders, earrings, a snake bracelet on r. wrist, and radiated stephanè. On the r. **Heracles,** ≶ƎVꓘA4ƎH, rushes forward, extending his l. containing bow and one arrow, and grasping club in r.: he is bearded and has Scythian costume, over which is a short chiton covered with lion's skin: over all hangs by a crossbelt a quiver and bowcase, containing two arrows. The Seileni are in various attitudes, the front one, ≶TVON, Στύων, still pressing forward, the two following, HVΛPI≶, Ὕδρις, and ꞴAꞴAK+O≶, Βάβακχος,[*] drawing back in astonishment, the fourth TEPΓON, Τέρπων, whose body falls partly under the handle, in a crouching position on all fours, his l. leg extended behind him: this figure has hair falling in wavy tresses on his back. All the Seileni in both scenes are ithyphallic and wear ivy wreaths. Around the vertical portion of the foot is painted in black, BRVΛOΣ EΓOIEΣEN, Βρῦγος ἐποίησεν.

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[*] This form may be merely due to a dittography of the first syllable, and stand for the name Βάκχος (cf. E 271); see, however, Heydemann, *Satyr- u. Bakchennamen,* pp. 15, 35.

[It has been suggested that the subject of *a* is to be referred either to the *Inachus* of Sophocles, or (more probably) to the *Iris* of Achaios: the introduction of the band of Seileni and the thymelè and altar of Dionysos point to a connection with the theatre: cf. E 768; and *Él. Cér.* i, pl. 45, where five Seileni attack two women.]

E 66. KYLIX. Ht. $3\frac{1}{2}$ in. Diam. $8\frac{5}{8}$ in. Castellani, 1865. Murray, *Designs from Greek Vases*, no. 44; Hartwig, *Meistersch.* p. 443, note 1, refers this cup to the Meister mit der Kahlkopf; Furtwängler in Roscher, i, 2162 and 2217, and in *Berlin. Phil. Woch.* 1894, p. 145, refers it to Brygos; cf. *Jahrbuch* viii (1893), p. 167. Style of Brygos. The lip above *a* fractured, and part of the head of Dionysos in *a* wanting; the l. side of *b* has been injured on the surface by fire. The form is similar to E 65. Purple is used for the wreaths of Seileni, and belt of quiver in *a*; inner markings in light brown throughout. Hair of Seileni in wavy strokes of brown. Eye of transitional forms. Beneath the handle on l. of *b* a single palmette. **PLATE IV.**

Interior: Within a border of running mæander, a bald-headed, **bearded figure** with fillet, and himation leaving r. arm free, stands to r., resting r. on crutch staff: at the back of his head his hair falls in long wavy tresses. On l., an ocladias (as in E 61) on a plinth, half seen, with a rug laid upon it.

Exterior: (*a*) **Symposion of Heracles and Dionysos.** In the centre is a small rectangular plinth, on which are three cakes (?) like inverted phialæ, and three circular objects (apples ?); beside this in the background the gods recline on striped cushions. On r. **Dionysos** (wreathed with ivy, long hair) holding cantharos in r. across his body; on l. **Heracles** turning to r., conversing with Dionysos, holds in his l. a fluted phialè: he seems to be asking Dionysos for the cantharos; his hair and beard are treated in short crisp curls, indicated in black dots on a brown wash, and he wears a fillet. Both have drapery around the loins, and the body covered with small dots, indicating hair. On r. stands a **Seilenos** of diminutive size *en face*, in his r. an oinochoè, his l. placed on his r. shoulder, with head resting on it. On l. a **Seilenos** of natural size crawls up on hands and knees, and withdraws with his r. a cake from the table. His body is finely drawn as seen nearly from the back, with the l. leg bent in bold foreshortening. Both the Seileni are wreathed with ivy. In the background behind Heracles hangs his bow and quiver case.

[Cf. Roscher, *loc. cit.*: the different proportions of the Seileni are probably due merely to isocephalism.]

(*b*) **Dionysos** as in *a*, reclining to l. on two striped cushions, leaning his r. on a knotted staff, holding in l. a cantharos. In front of him two diminutive **Seileni**, the foremost of whom dances (in the attitude of the Marsyas of Myron ?), while the other plays on the flutes: the upper part of this last figure, from the waist, has peeled off, but enough remains for identifying the action. On the l. a lebes on tripod stand (upper part restored) and an oinochoè.

[For the attitude of the dancing figure, cf. E 230, E 570.]

E 67. KYLIX. Old No. 811. Ht. 4½ in. Diam. 11½ in. Vulci. Durand Coll. no. 395. Gerhard, *Trinksch.* i, pl. D ; Murray, *Designs from Greek Vases*, no. 45 ; Hartwig, *Meistersch.* p. 361 ; for the interpretation see Körte in *Ann. dell' Inst.* 1881, p. 171. Broken, and edges of fragments injured, but none missing. Style very similar to that of the cup signed by Brygos in Frankfurt (Klein, *Meistersig.*^{2} p. 178, no. 1) : note especially the Zeus in that cup and the Hera in this ; the subjects resemble those of *Wiener Vorlegebl.* D 8, which is also attributed to Brygos. Form as E 65. Purple used for fillets, inscriptions, and belt of Memnon. Inner markings in faint brown, sparsely used, and rather coarse. The curls over the forehead in *a* are indicated by raised black dots. Beneath the r. handle, a panther moving to r. : the space beneath the other handle is left vacant. Below the exterior scenes, a band of running mæander.

Interior : Within a circle of running mæander, on a small exergue left red, a **bearded man** (talaric chiton with sleeves, dotted himation leaving r. arm free, hair looped up with fillet, and boots), seated on chair to r., holds out in r. a phialè, into which a **girl** is about to pour from an oinochoè. She moves away, raising with her l. the skirt of her dress, and looking back : she wears a long chiton with sleeves, a himation fastened on the l. shoulder, earrings, and a snake bracelet on her l. wrist ; her hair escapes behind from a saccos, and one long tress hangs down her breast. In the background is a Doric column with architrave and guttæ. On the chair is a cloth decorated with dotted squares and a mæander border. In the field an imitation inscription.

Exterior : (*a*) **Scene in Olympos** (?). On the l. **Zeus** (bearded, long chiton with sleeves, himation leaving l. arm free, hair looped up at back with fillet) seated on a throne, holding in r. a phialè decorated with wavy lines and raised dots, his l. extended, resting on a sceptre. This figure is balanced on the r. of the design by **Hera** (long chiton with sleeves, himation leaving r. arm free, earrings, stephanè, snake bracelet on l. wrist, hair looped up), who holds out in her r. a phialè, l. resting on sceptre ; her lips are parted, as if she were speaking. Confronting her is **Iris** (wings spread on either side, long sleeved chiton, himation leaving r. arm free, hair passed through broad saccos), who stands with l. hand raised as if in surprise, r. hanging at side holding oinochoè. Zeus is confronted by a corresponding figure of a youth, **Ganymedes** (?), who, with shoulders *en face*, holds up oinochoè to fill Zeus' cup : his body is partly chipped away, but the l. arm seems to be covered by his himation : he wears a fillet with upright piece over forehead, and his hair at the back is coiled in a broad plait. In the centre is a bearded warrior, **Ares** (?), with body *en face*, head and r. leg to l., r. resting on spear. He wears a helmet, short embroidered chiton, mantle, and greaves ; his body is almost concealed by a very large shield (device, a snake moving to l.), the edge studded with nails. Between Zeus and Ganymedes in the background is a fluted Doric column. In the field illegible letters, possibly KAVOϟ, *καλός*. Both thrones are without back, and have an embroidered cloth, as in *int.* The legs of Zeus' throne terminate above in an ornament like the volutes of an Ionic capital.

[For Iris as the attendant of Hera, cf. *Ann. dell' Inst.* 1878, pl. G, and the Parthenon frieze, *Cat. of Sculpture in Brit. Mus.* p. 156.]

(*b*) **Combat of Achilles and Memnon** in presence of **Thetis** and **Eos.**

Memnon, moving away to r., has fallen backward and supports himself on the edge of his shield, his r. leg bent under him, his r. hand feebly holding out a copis. On l. **Achilles** strides forward with shield extended, drawing back his spear for the finishing stroke; each of the warriors wears helmet, cuirass, and greaves, with short chiton, which in the case of Achilles is fringed. The back view of Memnon's head and shoulders is presented, showing wavy locks of hair hanging on his shoulders: the crown of the helmet (partly broken away) is decorated with a palmette, and the crest is shown in heraldic perspective, one half on each side: his shield has across the lower part a broad studded band in black, probably intended for the attachment of the apron. **Thetis** and **Eos** rush forward on either side, with wings outspread *en face*, one arm extended, the other drawn back as if tearing the hair; each wears a long sleeved chiton, a himation fastened on one shoulder, and earrings. Thetis has her hair falling down her back, and tied with a fillet, terminating in triple tags. Eos wears a saccos, and a snake-bracelet on her r. wrist. In the field of all three scenes, illegible letters.

E 68. KYLIX. Old No. 852*. Ht. $4\frac{15}{16}$ in. Diam. $12\frac{5}{8}$ in. Vulci, 1848. Jahn, *Dichter auf Vasenb.* pl. vii, p. 744; better in Hartwig, *Meistersch.* pll. xxxiv (exterior) and xxxv, 1 (interior), p. 319; Murray, *Designs from Greek Vases*, no. 46 (int.), p. 16, fig. 9 (ext. *b*); Harrison and MacColl, *Greek Vase Paintings*, pl. xxxvii. (int.); Dümmler in *Berlin. Phil. Woch.* 1888, p. 20, assigns it to Brygos, and in *Bonner Studien*, p. 74, compares it to a cup of Hieron (*Meistersig.*^{2} p. 166, no. 7); Klein, *Lieblingsinschr.* p. 61; Wernicke, *Lieblingsn.* p. 15; Kretschmer, *Gr. Vaseninschr.* pp. 81, 154; and *Zeitschr. für vergl. Sprachf.* N. F. ix, p. 447; *C. I. Gr.* 8076 b; *Arch. Zeit.* 1851, p. 367. Broken, but only one small fragment of *a* missing. Undoubted style of Brygos, with various peculiarities of drawing: the reclining figures are drawn abnormally long, the legs especially being out of all proportion: the hands holding out cotylæ have the little finger extended. The hair of the women, and boy in *a*, is indicated (except in the interior) by hatched lines of light brown: this colour is used for the inner markings, the whiskers of the young men, the folds of sleeves, sprays, and also for the shading of the legs and seats of the couches. The hair of the men has a row of raised black dots around the outline. Purple is used for the wreaths, inscriptions (which are coarsely drawn), cords of baskets and lyres, and points of plectra: the purple of the boy's wreath in *a* has run across his face. The figures on the outside seem to have been rubbed with ruddle. Below the exterior scenes, two thin red lines.

Interior: Within a circle consisting of groups of three running mæanders, separated by red cross squares, a **youth** inscribed ƧOΠIVIΠ, Φ)ίλιπ(π)ος, reclining to r. on a couch, holding in l. a pair of flutes, and extending his r. palm towards a very young **dancing girl**, inscribed KAVVIƧTO, Καλλιστώ, who dances to r. in the foreground beside the couch, lifting with each hand a side of her dress. She wears a sleeveless chiton and a wreath of ivy, and her hair, which reaches only to the shoulders, flies back free with the rapidity of her movement. The youth seems from his gesture and open mouth to be bidding her stop. He wears a dotted himation and an ivy wreath: his l. leg is extended at full length; his r. knee is raised, and he leans on a long striped cushion; beside him in the foreground is a small table, part seen, on which stand a cotylè and three sprays of flowers hanging forward over the edge. In the background hangs a sybenè, and a crooked staff rests against the wall.

[For the peculiar form of table, cf. E 70, int.]

Exterior: (*a*) **Symposion.** In a room, indicated by a fluted Doric column on l., with necking of egg moulding, architrave and plinth, two couches, on which a youth and a bearded man recline. Next to the column stands a youth in an himation and boots, wreathed with ivy, who holds out in both hands a large chelys with plectrum attached, towards a woman who sits on the end of the first couch. She, dressed in an Ionic chiton, himation, saccos with vine wreath, and earrings, is seated sideways to r., looking down reflectively into a large kylix, inscribed ΚΑVΕ, *καλή*, which she holds in both hands. In the foreground beside the couch is a trapeza, and between it and the couch she sits, her feet resting on a plinth. The youth on the couch, inscribed ΔΕΜΟΝΙΚΟϚ, *Δημόνικος*, has an himation, and a long taenia knotted around his head, one end of which he raises with his r.: he turns his head to look round at a girl playing on the flutes, who stands to r. beside the next couch: her cheeks are distended, and she wears a sleeved chiton, transparent and ungirt, a saccos embroidered with a zigzag pattern, and looped up with a vine wreath, and earrings. The bearded man on this couch, inscribed ΑΡΙϚΤΟΚΡΑΤΕϚ, *Ἀριστοκράτης*, listens to the music, his l. arm hanging loosely down over his trapeza, his r. passed across his chest and holding a cotylè; he wears a dotted himation and a vine wreath. In the background beside the flute-player, his knotted staff leans against the wall. Above each of the reclining figures hangs a basket. Above the group on l. ΓΙVΟΝ ΚΑVΟϚ, *(Φ)ίλων καλός*. The adjoining legs of the two couches rest on one and the same plinth: on each couch is a pair of striped cushions.

(*b*) **Symposion as before.** Beside the column on the l. stands a nude boy, resting his r. against it, his body *en face*, his r. leg crossed behind his l.: he is wreathed with vine, and holds in l. a strainer and a simpulum. He turns his head to r. to look at a girl who is seated on a diphros beside the first couch, and, with cheeks distended, plays on the flutes: she has short hair, and wears a sleeved chiton, himation, and vine wreath. On the couch reclines a bearded man, ΔΙΓΙVΟϚ, *Δί(φ)ιλος*, in himation and vine wreath, who turns his head, extending in his r. a cotylè towards the group on r.: below him stand his boots, one of which is drawn in foreshortening. The r. hand couch is occupied by two people; the youth on the r., whose himation is in disorder, has seized a girl by the l. shoulder and l. forearm and draws her backwards on to the couch, supporting her at the back with his r. leg raised; with her free r. arm she feebly tries to disengage his r. from her shoulder. She wears a sleeved chiton, undergirt with a long girdle terminating in three tags, and has her hair (drawn in black silhouette) looped up: both have vine wreaths. Below this couch is a podanipter decorated with two stars, and with feet in form of claws. Against the r. side of it rests a short rod (?) or flute (?). Above this group, ΝΙΚΟΓΙVΕ ΚΑVΕ, *Νικο(φ)ίλη καλή*. Above the last girl, ΚΑVΟϚ, *καλός*. In the background hang two baskets, a chelys with plectrum, and a sybenè. Over the boy on l. ΗΟΓΑΙϚΚΑVΟϚ, *ὁ παῖς καλός*. The couches are as in *a*, but have no trapeza.

[For the peculiar orthography of the inscriptions, cf. Hartwig, *loc. cit.* p. 320: Dümmler, *loc. cit.*, and Kretschmer, *Vaseninschr.* p. 81, note 2, and p. 154. Hartwig, *loc. cit.* p. 324, considers that the objects here described as plectra are tuning keys, *χορδοτόνα* (Arist. *Audib.* 51).]

E 69. KYLIX. Old No. 829. Ht. $5\frac{3}{8}$ in. Diam. $12\frac{13}{16}$ in. Vulci. Canino Coll. *Archæologia*, xxxii, pll. 8 (interior), 9 (*a*), 11 (*b*), pp. 150-167; Birch, *Ancient Pottery*,^{2} p. 201, fig. 136; *Wiener Vorlegebl.* vi, 2; Murray, *Designs from Greek Vases*, no. 47; *Ann. dell' Inst.* 1867, p. 153; Overbeck, *Her. Bildw.* p. 382; Klein, *Euphronios*,^{2} p. 238; Robert, *Bild und Lied*, pp. 58, 214; *Bonner Studien*, p. 76 (Dümmler); Hartwig, *Meistersch.* p. 359 (fig. 49 *ibid.* gives the helmet and shield under the handle). Style of Brygos. Broken, small portions of *a* and *b* wanting; surface in good condition. Drawing very fine and spirited. Purple used for fillets, girdles, laces, sword-belts. Inner markings fully laid in throughout in a light brown, which is also used for the whiskers, hair on the body, the upper folds of the chiton, and the edge of Helen's himation; it is also used as perspective shading in the petasos of Paris, helmets, shield, interior of ægis, endromides, and for mottling the surface of the voting base in *b*. Outline of hair left red; in two cases (Helen, and a youth in *a*) the hair is indicated by vertical lines of black on a deep brown wash. The himatia throughout are decorated with rows of dots. The hair in three cases in *b* has a row of raised black dots around the outline. The eye of Paris is of the dotted circle type. Below the exterior scenes two thin parallel red lines.

Interior: Within a circle of running mæander, **Paris leading away Helen** (?). **Paris,** bearded, in a chiton with looped sleeves, himation, and petasos, holding in l. a spear, turns round to look at **Helen,** whom he leads to r. by the hand; she wears a himation, which is drawn over the back of her head, and a long chiton with purple girdle, now almost invisible, and apoptygma, a dotted stephanè, and earrings; a long tress hangs down behind her ear over her neck. The lips of Paris are parted, as if he were speaking; his long hair is looped up. Both figures stand on the border of the design.

Exterior: (*a*) **The quarrel of Ajax and Odysseus for the armour of Achilles,** which is represented by a pair of greaves under one handle and a helmet resting on a shield under the other. The heroes rush forward towards each other, sword in hand, which they have each drawn from a scabbard, hung from a sword-belt and held in l. Their separate identity is not established by any characteristic; each is bearded and has hair looped up with a fillet, and an himation which falls away from the shoulders, and high endromides. They are held back each by two companions, who have seized them by the arms, one on either side. Two of these (the innermost) are beardless, with slight whiskers; the one on the r. is bearded, the head of the figure on l. is broken away; all have dotted himatia. Between these two groups **Agamemnon** intervenes, striding to the l. with arms extended on either side and looking backward; the head is wanting, all except the extreme end of the hair knot; but the figure is certainly that of a man, as the markings on the chest show, though he wears a long dotted sleeved chiton and an himation which covers the l. shoulder. The youth on l. of Agamemnon looks round to r.

(*b*) **The voting of the Greeks.** In the centre, behind a low rectangular base, stands **Athenè** *en face* (helmet, long wavy hair, ægis with fringe of snakes, himation falling on l. in pteryges, long chiton), her r. resting on her spear, her l. raised with a forbidding gesture towards two **Greeks,** at whom she looks; they are also behind the base, the foremost bearded, the second beardless and leaning on a staff, and, looking at her, are in the act of depositing their votes on the r. hand heap. This heap contains only eleven tesseræ ; the l. hand heap, which is immediately in front of Athenè, contains twenty. The respective heaps are arranged in two symmetrical rows in such a way as to suggest a pattern on the drapery of the figures behind. On the r. a bearded man (**Agamemnon** ?), holding staff in l., moves forward to deposit his vote, looking back at **Ajax**, who stands leaning forward on his staff, completely draped in his himation, resting his head on his r. hand in an attitude of dejection. His figure is balanced on the extreme l. by that of **Odysseus**, who, in an himation which leaves his chest bare, leans forward with his l. resting on a staff, his r. resting on his hip ; his mouth is open, as if he were addressing a beardless youth in front of him, who, leaning on his staff in the same attitude, deposits his vote on the l. hand heap. All the Greeks wear dotted himatia, and all except Ajax wear boots. The headdresses are varied in both scenes ; the elder men have a plain fillet or a fillet wound twice round, so as to form a loop of hair over the neck ; Agamemnon (?) has a stephanè with a loop of hair ; and in two cases the loop is replaced by a horizontal coil of heavy plaits.

E 70. KYLIX. Old No. 851. Ht. $5\frac{3}{16}$ in. Diam. $13\frac{1}{8}$ in. Vulci. Durand Coll. no. 809. Murray, *Designs from Greek Vases*, no. 48 ; *Philologus*, xxvi, p. 228 ; Sartori, *Stud. Gr. Privatalt.* p. 106, no. 23 ; Hartwig, *Meistersch.* p. 330 (under Brygos). Much broken, and surface, especially of *b*, injured, but nothing important wanting : the interior is practically intact. Drawing careful and broad : hands realistic, but short. Purple is used for the vine and headdresses, the cords of baskets, and inscriptions : inner markings throughout in light brown. The short beard, shape of eye and head, and dotted drapery are characteristic of Brygos.

Interior : Within a circle of running mæander, **two ephebi at symposion,** attended by a boy. They recline to r. on a couch, of which the legs are not shown, resting their l. elbows against cushions decorated with triple stripes, alternately with dots ; they are wreathed with vine (?), and wear dotted mantles which leave only the r. arm and side bare ; each has a cotylè (black silhouette, one with a band left red) supported on the l. hand ; the one on the r. twirls a kylix on his r. forefinger (*κοτταβίζων*) ; his mouth is open as if he were speaking to his companion, who turns round with r. uplifted, as if in surprise. In the foreground is a trapeza of curious form, on which are two branches (of vine ?) overhanging the edge ; it has two crosspieces, which are united at the l. end by a square on which is drawn a single volute, and at the r. end by four vertical bars ; both legs seem to be shown on the r., and at the top of them is a trefoil (cf. *Arch. Zeit.* 1884, p. 181, fig. 1). In front of this table a boy moves to r., looking back and raising his l. hand, palm upwards, with a gesture like that of the l. hand ephebos. He wears only a fillet with a vertical piece over the forehead ; his feet rest on the border, which also supports the r. hand cushion, and cuts off part of it and the legs of the l. hand ephebos at the knees. In the field above, imitation inscriptions.

Exterior: (*a*) **Symposion of five figures.** They recline on the ground to r., resting against cushions, in attitudes and dress similar to the figures on the interior, except that they have, instead of a crown of vine, a fillet with an upright piece over the forehead. On the right an ephebos in the same attitude as the l. hand one in the interior, and holding a cotylè on his l. hand; next, a bearded man, who looks round at the first, twirling aloft a kylix on his forefinger; the fingers of his l. hand, on which he leans, are extended upwards; next, an ephebos, with head thrown back and clasped with his r. arm; he holds a cotylè on his l.; next, an ephebos who holds a cotylè and twirls a kylix; and an ephebos who twirls a kylix, but turns round, extending his l. hand, palm outwards and fingers down, towards the cotylè of the last. In the centre of the design hang a basket and sybenè; on r. a crutch stick, further on a small kylix and another basket. In the field, imitation inscriptions.

(*b*) **Five similar figures.** The r. hand figure twirls a kylix on his r. forefinger, and holds a cotylè on his l. hand; the next twirls a kylix, looking round at the last figure; the third twirls a kylix in his r.; his l., which has been raised, is wanting from the biceps, as well as the crown of his head; the fourth figure is bearded and looks round at the third; he raises his r. with fingers extended, and holds a cotylè on his l.; the fifth looks to l. and twirls a kylix in his r., holding a cotylè on his l. In the background are two crutched sticks, a kylix (?) as in *a*, but half broken away, and on the extreme r. a basket. In the field, ΛΕΑΡΙΚΣ, which seems to be merely an imitation of a name.

Below *a* and *b* is a frieze of objects similar to that in E 64; below the bearded man in *b* a pair of boots to r., then (on r.) an oinochoè on its side, a cotylè, a pair of boots, a cotylè, an oinochoè as before, a pair of boots, a cotylè, a cantharos, and a cotylè.

E 71. KYLIX. Ht. $3\frac{7}{8}$ in. Diam. $9\frac{1}{4}$ in. Vulci (?) Presented by T. S. Smith, Esq., 1866. Formerly in Basseggio Coll. *Arch. Zeit.* 1870, pl. 39, p. 106 (from a drawing found among Gerhard's Collection: at that time the surface was much repainted and restored: since cleaned); Murray, *Designs from Greek Vases*, no. 49; cf. Hartwig, *Meistersch.* p. 238 and p. 327. Broken, and surface damaged by the scraping down of the edges of the fragments: small portions of all three scenes wanting. Style of Brygos. Purple used for inscriptions, vine wreaths, and cords of baskets; brown inner markings. The hair of the figures in *int.* has a row of raised black dots along the outline. Eye of archaic form, but with disk close to inner angle.

Interior: Within a circle of single mæanders, an **ephebos** stooping to r. and playing on flutes; a spotted mantle hangs from his l. shoulder, on head a vine wreath. Beside him in the background his knotted staff, leaning obliquely, with a basket (part only preserved). The r. foot of the figure rests on the border; the l. foot advanced (apparently in air) is wanting. In the field imitation (?) inscriptions, I.Ǝ◁ and NONO.

[For the inscriptions here and in *a* and *b*, cf. E 439, and De Witte, *Coll. Czartoryski*, pl. 32, where the letters NON apparently represent the sound of the flutes.]

Exterior: (*a*) **Scene of revelry,** in which three ephebi wreathed with vine take part. On the r. an ephebos like the one in the interior scene leans on staff, playing on flutes; a mantle passing round his waist is supported by his staff; his legs are broken away. The central figure dances to the tune of the flutes: with l. arm arched over his head and r. extended, he throws his r. leg forward high in air, balancing himself on the toes of his bent l. Behind him is a couch to l., with sloping back, on which are rolled two spotted mantles; on these the third ephebos kneels, swinging with both hands over his head a large wine-skin, to bring it down on the head of the dancer; his face is hidden by his r. arm. In the background hang two baskets and (beside the flute-player) a sybenè, beside which is inscribed NNONN.

(*b*) **Similar scene.** Here an ephebos, his legs draped in a mantle, reclines to r. on the couch, leaning on the wine-skin (?) and a cushion; he turns round, raising his r. hand (broken away); with his l. he pushes aside a girl who plays flutes, in order, as it appears, to throw something at the third figure on r. This person, an ephebos wearing boots, has fallen forward on to his l. hand, so that his buttocks, with the r. hand resting on them, are shown in the foreground; the back of his head and shoulders and his stomach are shown in foreshortening. Beside him in the background is his crutched staff, leaning obliquely, with his mantle resting on it. The flute-player stands to r., dressed in a sleeved chiton with apoptygma and a conical cap. The reclining figure has his crutched staff leaning at the foot of the couch, and a cotylè resting on the ground beside him. Both ephebi are wreathed with vine. On the extreme r. and l. of the scene hang baskets; in the field beside the flute-player, +NON +NON. On the r. of this scene, partly beneath the handle of the vase, a large hydria-shaped vase with a curiously attached handle, inscribed on the body, KAVOS, *καλός*.

[A vase of similar form occurs on two kylikes, Fröhner, *Van Branteghem Collection*, pl. 28, no. 77, and Hartwig, *loc. cit.* p. 333, fig. 44 *b*, both of which are attributed to Brygos.]

E 72. KYLIX. Old No. 844. Ht. 7 in. Diam. 15 in. Vulci. Durand Coll. no. 236. Murray, *Designs from Greek Vases*, no. 50. Interior nearly intact, but lip much broken; two small pieces of the exterior scenes wanting. This kylix is of unusual dimensions and has a very tall stem, which, with the foot, has been preserved intact. Drawing rough and careless, perhaps under the influence of Brygos. No purple. Brown for inner markings and for folds of dress of Eos. The articulation of the sternum is indicated by a series of short brown lines, cf. E 159, E 201, E 476. Surface ruddled. Eye of developed transition type. Beneath each handle, a single palmette with tendrils.

Interior: Within a circle of sets of seven to ten mæanders separated by red cross squares, **Eos pursuing Kephalos (or Tithonos). Eos** wearing spotted sleeved chiton, undergirt, an himation over her shoulders, and a spotted cap, runs with wings folded to r., seizing with her two hands the neck and r. arm of **Kephalos,** who flies, looking back; he has long hair looped up over the ears, holds a chelys in his r., and wears a mantle which leaves the r. arm free. The feet of the figures rest on no ground-line, but the l. foot of Kephalos overlaps the border of the design, the edge of which runs through it.

[For Kephalos with lyre, see *Bull. dell' Inst.* 1873, p. 167; *Arch. Zeit.* 1878, p. 112; Robert, *Bild und Lied*, p. 32, note 36; and Roscher, i, p. 1275.]

Exterior: (*a*) **Two groups of men and youths conversing.** On the l. a figure whose head is wanting leans on a staff with r. arm akimbo, l. hand raised, talking to a youth *en face*, whose head is turned towards him, and who carries a staff on his l. arm: the first figure is confronted by an old man, bald on the crown, who rests his r. on a staff. On the r. a youth to r. leaning on his staff, talking to a bearded man who stands *en face*, his r. resting on a staff. All the figures wear mantles which leave the r. arm free. In the field hang a chelys (on l.), a shield (part seen) with device of a star, and a sword projecting from beneath it (between the groups), and a helmet on a rectangular support (on r.).

(*b*) **Similar scene.** On l. a bearded man (r. arm akimbo, leaning with l. on staff), and a youth leaning on his staff, confronted; then a youth resting r. on staff, moving away to r., looking back with a gesture of surprise; then a bearded man, who with r. forefinger extended seems to be commanding a youth who confronts him leaning on a staff. All the figures wear mantles which leave the r. arm free.

E 73. KYLIX. Ht. $4\frac{3}{4}$ in. Diam. $12\frac{5}{8}$ in. Cameiros, 1864. Tomb no. F 81. *Journ. of Philol.* vii, pl. A (interior), pl. B (exterior), pp. 215–26; Robert, *Bild und Lied*, pp. 56 and 87, and *Scenen der Ilias*, p. 10, fig. 15 (exterior *a*); Roscher, i, part i, p. 184 (s. v. Aineias); Pauly-Wissowa, *Real-Encycl.* i, p. 1017 (s. v. Aineias); Winter, *Jüng. Att. Vas.* p. 50, no. 7; Hartwig, *Meistersch.* p. 585, note, and p. 623, no. 17; *Arch. Anzeiger.* 1866, p. 203*; *Comm. Mommseni*, p. 171, 30; *Jahrbuch* (1886), p. 203, no. 71; Kretschmer, *Vaseninschr.* p. 107; Luckenbach in *Jahrb. für Cl. Phil.* Suppl. 11, p. 517. Much broken: most of interior, left lower part of *a* and l. of *b* and entire foot wanting. The style is generally referred to Duris: though some details recall Brygos. Purple is used for inscriptions, the ends of head bands, swordbelts, blood. Light brown for shading the edges of the lion-skin in *b* and the rock in *a*, and inner markings, for the hair of Athenè and the upper folds of her chiton in *a* and that of Heracles in *b*. The hair and beards of Nereus and Triton are coloured white: that of Nereus has the white toned off into purple at the ends: the hair of Aphroditè and Kymathea has the locks drawn in brownish lines on red. White is also used for the stephanè of Thetis. The eye is usually in the transitional type; in some cases the inner angle is slightly opened; in that of Heracles the pupil is against the centre of the lower lid, giving an expression of fierceness: in that of Æneas, it is half seen against the centre of the upper lid, as of a dying person (cf. E 278). Beneath and beside each handle, a triple palmette ornament with tendrils.

Interior: Within a circle composed of sets of three mæanders separated by red cross squares, **Peleus seizing Thetis**: of this group only the head of **Thetis,** parts of her arms, and lower part of her skirt with l. foot, are preserved. She moves away to r., looking back and downwards, with her l. tearing her long hair, and with her r. probably trying to loosen the grasp of Peleus, who must have knelt on l. She wears a long chiton and himation over both shoulders, and a stephanè set with a fringe of four upright fleurs-de-lis: the band is decorated with chequers in three rows, which seem to have been indicated by scraping away the white in parts. Two of her transformations are indicated by the arched body of a snake on the l., which is probably biting **Peleus,** and by a sea monster with scaly back, fringe of spines round neck (head wanting) and fin beneath, which is partly seen on an altar on r., arching its back. The altar is in the form of a capital with necking of egg pattern, on a plinth. Above Thetis her name, ΘΗΤΙΣ, Θῆτις. Below the drapery of Thetis part of an object is seen in the background, which may be the l. foot of Peleus. On the l. of the altar is . . . . . Σ, the remains probably of his name, Πηλεύ]ς. The figures stand on a thin black line cutting off a narrow exergue left red.

Around this medallion, between it and a narrow red line where the "off-set" lip joins, is a frieze with **Sea Nymphs bringing the news to Nereus and Triton.** Over the head of Thetis **Nereus** is seated to r., on a chair, holding up in his l. a dolphin by the tail, in r. a long sceptre surmounted with a lotos flower resting against his r. shoulder: he has long beard, and long hair looped up with a purple fillet, a long sleeved chiton and bordered himation. Beside him, ΝΗΡΕVΣ, Νηρεύς. He is approached at full speed by two sea nymphs, with outstretched arms; of the foremost (i) only the lower part of her drapery, her feet and r. hand are preserved: of the other, (ii) **Galenè**, over whom is inscribed ΑΛΕΝΗ, Γ]αλ(ή)νη, only the r. foot and l. hand are preserved, but from the action it would seem that while rushing to l., she looked back to r. Next are three more nymphs, who run in the opposite direction. Of (iii) **Pasithea**, only the upper part of the head, face, and r. arm to elbow remain: she has a sleeved chiton and himation, and her hair is looped up with ends turned in and confined with a radiated stephanè. Beside her is inscribed . . . . ΘΕΑ, Πασι]θέα ? (cf. Hes. *Theog.* l. 247). Of (iv) **Kymo**, most of the figure is preserved, the greater part of the head and r. leg are wanting. She wears a long transparent chiton edged with a border of red circles on a black band, which is continued along the breast and sleeves: round the skirt it is surmounted by a cusped pattern with trefoils: to free her movements she raises in both arms her himation, keeping it clear of her body: beside her her name, ΚΥΜΩ, Κυμώ (the name is complete, cf. Hes. *Theog.* l. 255). Of (v) **Glaukè**, only the head, decorated like that of (iii), remains: beside it, ΓΛVΚΗ, Γλ(α)ύκη (Hesiod, *loc. cit.* l. 244). Next is **Triton** to r., holding dolphin and sceptre like Nereus, his human body draped in a chiton with apoptygma; he has long white wavy hair (tied at the back of the head), and beard, is bald over the forehead, and wears a purple fillet. His body from the end of his chiton is wanting, except a small portion of his fish-body, which resembles that of the sea monster in the interior scene. Beside him, ΤΡΙΤΩΝ, Τρίτων. Between him and Nereus is a sixth nymph (vi), **Kymathea**, running to l. with r. outstretched and l. tearing her long hair, exactly as Thetis: she has a long chiton with sleeves, a himation fastened on her l. shoulder and falling in pteryges, and a radiated stephanè. Beside her, ΚVΜΑΘΕΑ, Κυμαθέα. The seat of Nereus' chair is hung with a fringed drapery decorated with black zigzag patterns. The sceptre of Triton extends over both the borders of the design. The principle of isocephalism is preserved, and thus the figure of Nereus is larger than that of the nymphs, and that of Triton is on the largest scale of all.

[The grouping of this frieze is a good illustration of the principle which Murray, *Handbook of Gk. Archæology*, p. 213, observes as employed on the Parthenon frieze. Nereus and Triton must be imagined as sitting side by side: the nymphs run toward them in two rows: the foremost, Kymathea, occupies the same relative position as do the priest and boy of the Parthenon. The form Kymatothea occurs on a fragment at Athens, see Kretschmer, *loc. cit.* p. 238, no. 184.]

Exterior: (*a*) **Contest of Diomedes and Æneas. Æneas,** struck by a great rock (*Iliad* v. 306) and wounded in the navel by a spear which still sticks in the wound, the handle broken in two, falls away on bended knees and on the edge of his shield to r., yet still raises his r. arm feebly to strike at his opponent: but his head falls forward upon his chest: over his shield, ΑΙΝΕΑ≶, Αἰνέας. He falls back into the arms of **Aphroditè,** who supports his shield with her l., and places her r. under his arm: she wears a long sleeved chiton, a himation shawl fashion around her neck, with ends flying, a striped saccos, and earrings: over her ΑΦΡΟΔΙΤΗ≶, Ἀφροδίτης (sc. εἰκών). On the l. **Diomedes** rushes forward with shield outstretched and sword in r., to deal the final blow: like Æneas, he is bearded and has long hair falling in single tresses, and wears a helmet tilted back, cuirass, and a scabbard: Æneas wears greaves, but the legs of Diomedes are wanting: over his shield, ΔΙΟΜΗΔΗ≶, Διομήδης. Behind him stands **Athenè,** looking on, with shield on l. and r. resting on spear: she has a helmet with visor (?), decorated over the ear with a double spiral, a long sleeved chiton, and a himation fastened on the l. shoulder. On the r., ΑΘΗΝ . ., Ἀθην[ῆς (sc. εἰκών).

(*b*) **Combat of Heracles and Kyknos.** On l. **Heracles,** bearded, rushes forward with Boeotian shield extended, thrusting with his spear at his adversary: he wears lion-skin over head, girt at waist and with paws knotted round his neck, and a short sleeved chiton: the central handle of his shield is decorated with two palmettes. **Kyknos** has fallen in an attitude similar to that of Æneas, and is dressed and armed like him: his spear breaks in two against the belt of his opponent, and he bleeds from two wounds on r. breast and r. thigh. Above these figures their names, ΗΡΑΚΛΕΟ≶, ΚΥΚΝΟ≶, Ἡρακλέος (sc. εἰκών), Κύκνος. On the r., **Ares** strides forward with shield outstretched over Kyknos and spear pointed at Heracles: he is dressed and armed as Kyknos, and has a sword hanging from a purple crossbelt, decorated with a black snake twined around the scabbard: his shield, seen in perspective, has for device a bull's head *en face.* On the r. of him, ΑΡΗΟ≶, Ἄρηος (sc. εἰκών). All these figures are bearded: and each has the r. leg drawn in foreshortening. On the l. has been a woman standing, probably a figure of **Athenè** as in *a*: only the lower part of her chiton and himation, and her feet are preserved, with the lower part of her spear on which her hand must have rested. Below the exterior scenes a band of pattern like that around the central medallion, but with sets of six mæanders.

E 74. KYLIX. Old No. 826. Ht. $4\frac{1}{16}$ in. Diam. 10 in. Canino Coll. De Witte, *Descr.* no. 111. Murray, *Designs from Greek Vases*, no. 51; Jahn, in *Arch. Zeit.* 1865, p. 23, note 3; Gurlitt, *Das Alter der Bildw. des Thes.* pp. 42, 52; Lehnerdt, in *Arch. Zeit.* 1885, p. 116, note 21; Mayer, *ibid.* p. 125; Milani, in *Museo Ital.* iii, p. 235, *s*; Müller, *Theseusmetopen*, p. 36, no. 3; Wulff, *Zur Theseussage*, p. 47; Roscher, ii, p. 1451 (s.v. Krommyon). Broken, but nothing important wanting: surface well preserved. Style in imitation of a good original, but almost grotesquely coarse. No purple, nor inner markings of anatomy, but light brown is used for details of the sow, and also for the hair of Sinis and Crommyon, in the form of strokes radiating from the crown. The surface of the exterior has been ruddled. Eye of transitional type, wide open angle with large disk. Beneath each handle, a single palmette.

Interior: Within a circle of single mæanders, a **bearded man and a youth** in conversation; both are closely draped in himatia; the bearded man on l. is *en face*, with himation passed over back of head, his l. resting on a staff, his l. foot crossed behind his r. The youth stands on a line which cuts off a very small exergue, left red; the feet of the other rest on the border.

Exterior: (*a*) **Theseus slaying Sinis.** On the r. is a pine tree, at the foot of which **Sinis** crouches, clasping it with his l. arm. **Theseus**, with his r. hand round the r. wrist of Sinis, drags him to l., pressing his l. foot against the stem of the tree in order to obtain a fulcrum: while at the same time with his l. he pulls down the bent top of the pine tree. The hair of Sinis is rough and shaggy; that of Theseus is carefully arranged in the usual Thesean headdress. On the l. is a second tree, against which rest the two spears of Theseus; his pilos and mantle hang from a branch of it. On the extreme l. a bearded figure moves away to the l. looking back: he may be **Peirithoös**, but is probably the typical traveller, and is therefore dressed in chlamys and petasos, and has spear in r., and in l. hanging over his shoulder two striped sacks, such as travellers carried on their journeys.

[Cf. the similar sack laid aside by the slave Xanthias in the *Brit. Mus.* vase F 151: see *Jahrbuch*, 1886, p. 287.]

(*b*) **Theseus slaying Sow of Crommyon.** Beside a gnarled tree in the background **the sow** dashes forward to l. against **Theseus**, who, with mantle twisted round his l. arm extended as a shield, hurls with his r. a stone at it: his sword hangs at his waist, and his hair is arranged as in *a*. On the r. stands **Crommyon**, an old woman leaning with l. on a staff, extending her r. in amazement. She wears a sleeved chiton with parallel stripes down the side, and apoptygma, and a himation in a mass over her l. shoulder: her hair is shaggy and unkempt like that of Sinis.

E 75. KYLIX. Old No. 816. Ht. 4⅞ in. Diam. 12 in. Vulci. Canino Coll. no. 1436. Hartwig, *Meistersch.* pl. xlii, 2 (interior), pl. xliii (exterior), p. 429; Murray, *Designs from Greek Vases*, no. 52. Broken, a small piece of *a* missing. Florid style. Assigned by Hartwig to the 'painter of the bald head.' Purple is used for the headdresses (except those of the two outside Mænads in *b*), the stem of the vine wreaths (and in the case of the Seileni in *a*, the leaves also). Inner markings, upper folds of chiton in *int.*, and hair on body of Seileni, in thin brown. The hair is usually represented in black detail on a wash of brown. The head of the foremost Mænad in *a* is entirely in outline against the wineskin. Eye of transitional form, disc against inner angle.

Interior: Within a circle composed of sets of five to seven running mæanders separated by red cross squares, an **old man with bald head** advancing towards a door on l.; between him and the door stands a youth, who seems from the action of his r. hand to bar his way. The old man rests his l. hand on a crutch staff, and extends his r. towards the door; he wears a sleeveless talaric chiton, with a band of mæander and tasselled fringe round the hem, and an himation leaving the r. arm free, shoes, and a fillet; his short stubbly beard is indicated by rows of short strokes in light brown, and he has a scanty fringe of short hair at the back of his head and round his ears. The youth rests his l. on a spear; he wears a mantle over his shoulders, endromides, and a fillet around his hair, which is arranged in a crobylos (?). On the l. is the entrance to a house, represented by a door, partly open, on its doorpost and above it two projecting beams representing the porch, the whole on a plinth. The graining of the door is indicated in light brown; and it is divided horizontally by three stiles, each studded with five nails. The feet of the figures rest on a broad black line which follows the inner circumference of the border.

Exterior: (*a*) **Dionysos and his thiasos. Dionysos**, in short sleeved chiton girt at the waist, high boots turned over with flaps of panther skin, wreathed with vine, a mantle hanging on his l. arm, dances to r. in an attitude of abandon, his r. foot thrown out at back, his arms extended; he holds in r. a twisting snake, in l. his thyrsos, from the stock of which sprout four shoots of ivy: he is bearded, and his hair flies loosely back. He is followed by a **Mænad** between two **Seileni**; the first Seilenos plays on the flutes, stepping forward to the music with head thrown back; the other seems to be attacking with his l. the Mænad, whose head and shoulders are wanting; she raises her r. arm with her mantle twisted round it to ward off the Seilenos. In her l. she seems to have held some object now indistinguishable: she wears a girt Ionic chiton with a colpos, and a panther-skin is knotted around her neck. On the r., in front of Dionysos, another **Mænad** runs to r. looking back, and extending her r. arm enveloped in her mantle: over her l. shoulder she carries a large wineskin, inscribed ΛVIO (cf. E 76, *a*, *b*): she wears a sleeved chiton with colpos and apoptygma, the sleeve of which is spread along so as to cover her r. arm, and earrings: her hair flies loose and is wreathed with vine. The Seileni also wear vine wreaths. The scene is bounded on the r. by an irregular space shaded with light brown, representing a mountain (?).

(*b*) **Three Mænads and two Seileni dancing to r.** At each end of the procession is a **Mænad** dressed like the last described, but with hair looped up and confined with two crossed bands of a fillet: the one on the r. extends her arms on both sides, the other extends both behind her. In the centre a similar figure with arms extended on each side throws her head back to l., her mouth open as if she were singing: she has a panther-skin knotted around her waist, the tail passing over her l. shoulder: her hair is fastened in a bunch with a fillet, and confined with a vine wreath, but one tress escapes down the l. shoulder. All three have their arms enveloped, as before. Behind the central Mænad comes a **Seilenos** as in *a*, playing flutes; on the r. of her, a **Seilenos** dancing to r. looking back, both arms raised in air. Both are wreathed with vine. Between this Seilenos and the central Mænad a thyrsos (as in *a*) falls to the ground ; on the r. of the other Seilenos is a growing vine, on his l. a thyrsos (as before) set upright in the ground. On the extreme r. a mountain (?) as before. These rocks spread under the handles.

E 76. KYLIX. Old No. 831. Ht. 4⅝ in. Diam. 11⅞ in. Vulci. Canino Coll. no. 1984. Gerhard, *Trinksch.* pll. E–F, p. 27 ; Overbeck, *Her. Bildw.* p. 388, pl. xvi, no. 3 (*a* alone) ; better in Hartwig, *Meistersch.* pll. xli (exterior) and xlii, 1 (interior), p. 426 ; Murray, *Designs from Greek Vases*, no. 53 ; *Arch. Zeit.* 1848, p. 336 ; Brunn in *Ann. dell' Inst.* 1858, p. 352 ; Heydemann, *Iliupersis*, p. 27, note 7 ; Robert, *Bild und Lied*, p. 96, and *Arch. Zeit.* 1881, p. 151. Broken, but nothing important wanting. For characteristics of this artist's work, see Hartwig *loc. cit.* ('the painter of the bald head'). Purple is used for inscriptions, wreaths, headdresses and belts. No inner markings : but brown lines used for the diploïs in *b*. The chitons in the exterior scenes (except that of Briseis) have a brown fringe at the hem : the endromides in *a* are painted in brown ; in *b*, in purple. Hair and beard generally as in E 75. The eyes in most cases have the pupil set against the inner angle : in two cases they are of the dotted circle type. Beneath each handle is an irregularly shaped object (a rock, or seat ?) shaded in brown. For the inscriptions, cf. Hartwig, *loc. cit.*, De Witte, *Coll. Czartoryski*, pl. 4, and E 75.

Interior : Within a circle composed of sets of three to five mæanders separated by red cross squares, a group of a seated **bald-headed man, and a bearded man** standing conversing. The seated figure on l., in a sleeved talaric chiton, himation over l. shoulder, and wreath, extends his r. arm, his l. resting on a crutched staff. The other, in an himation over l. shoulder, wreath, and boots, leans forward on a knotted staff part seen, held in his l. against his body, extending his r. hand. The diphros (partly cut off by the border) is covered with a striped cushion. Around is inscribed, ΛVIOSKIOSVISI. Both figures rest on the border.

Exterior : (*a*) **The leading away of Briseis.** On the l. two **heralds** (?) lead away **Briseis** between them : each wears a chlamys, endromides, and a high pilos fastened with a cord passed through a hole in the side of it. The foremost looks round, grasping with his l. the r. hand of Briseis, and in his r. raising above his head a caduceus : his chlamys is short, and beneath it he wears a chiton ; the other has both arms beneath his dress. Briseis is dressed in a long chiton, apparently ungirt, with a diploïs falling to the knees, a himation which covers both arms and is passed over the back of the head, and a double fillet ; one lock of hair falls in front of the shoulder. On the r. is a **bearded figure** (himation leaving most of chest and r. arm bare, wrapped around the l. arm, and fillet) leaning forward on a staff, his legs crossed, his r. resting on his hip ; he stands to r. before the **tent of Achilles**, beneath which **Achilles** is seen, seated on an ocladias covered with a striped cushion : he is closely wrapped in his himation, which covers him entirely, except the upper part of his (apparently youthful) face, and shows the r. hand pressed to his forehead in an attitude of grief : he wears a fillet and boots, and has his staff resting against his l. shoulder. The tent is indicated by two columns on plinths supporting woven hangings fringed and striped ; beneath them, part seen, are a helmet hanging to a square frame, and a sword in its scabbard (part broken away): a spear rests obliquely against the wall of the background. On the r., behind the tent, a **bearded man** (fillet, long chiton, himation) stands looking on, leaning his r. on a spear. In the field, ΛVΙΟϚV.

(*b*) **Briseis conducted within the Palace of Agamemnon.** The **Palace** is indicated on the r. by two fluted Doric columns on plinths, supporting abacus and architrave; between them is a group of **Briseis** between the **two heralds** moving to the r.: the figures are identical with the group in (*a*), except that the second herald carries in his r. a caduceus, and has a sword hanging at his side; the boots of the first herald are omitted, and the hair of Briseis falls in a mass of short curls, covering her ear. On the l., outside the palace, are **three bearded men.** The first, wearing a fillet, long chiton, himation close around neck, and boots, rests one hand on a crutched staff, and looks on. Behind him a figure exactly similar stands conversing with another on the l., who with legs crossed leans forward on a knotted staff, his r. beneath his himation resting on his hip. His himation covers both arms and is passed over the back of his head, and he wears a fillet. In the field, ΛVΙΟVΙΟϚΚΙ.

E 77. KYLIX. Old No. 836. Ht. 4¾ in. Diam. 11⅞ in. Vulci. Canino Coll. no. 1015. Murray, *Designs from Greek Vases*, no. 54. Much broken, but only a small piece of the interior scene missing: this scene injured by modern rivet-holes: general condition otherwise good. Florid imitation of large style, perhaps of Duris. Purple is used for the flowers and inscriptions, and in the details indicated below. No inner markings. The hair of the women is indicated by dark brown lines on a light brown wash. Eye of the archaic type, in transition to profile (*i.e.* with disc against inner angle slightly opened). Below each handle a single palmette.

Interior: Within a circle consisting of sets of four to seven single mæanders, separated by red cross squares, a **woman** seated in a chair, confronted on r. by a **youth** closely draped, who leans backward, with his staff resting against his back, keeping it in position with hands under his cloak. The woman holds between each thumb and forefinger a flower, raising the one in her r. towards her face. She wears a sleeved chiton, a himation passing over her l. shoulder, and her hair is looped up and confined with a sphendonè; beside her in the field hangs a mirror. The youth wears a fillet. The seat of the chair is decorated with vertical bands in sets of three, in very light brown. The figures rest on a line which cuts off an exergue left red.

Exterior: (*a*) **Combat of Achilles and Memnon in presence of Thetis and Eos. Memnon** falls backward to r., his r. leg bending under him, his spear glancing harmlessly off his opponent's thigh: his opponent's spear, broken in two, sticks in his r. groin, and the purple blood gushes out. He is bearded, and wears short chiton, cuirass with scale body, and a helmet with low visor and cheek-pieces; his l. arm with the shield falls helplessly backward. **Achilles,** disregarding the lance of Memnon, strides forward to despatch him with his sword; he wears a short chiton, a cuirass decorated with chequers, a Greek helmet with frontal decorated with a snake; his shield, like that of Memnon, is seen from the interior; his scabbard hangs from a purple cross-belt; he is beardless, and has long hair falling in parallel wavy tresses, like that of Memnon.

Behind Achilles **Thetis** moves swiftly forward with a gesture of pleasure, raising both hands as if to clap them ; her long hair is neatly arranged and tied with a fillet, which forms a bow at the back. Behind Memnon **Eos** rushes forward with outstretched r., tearing her disordered hair with her l. Each of the goddesses wears a long sleeved chiton, undergirt, and a himation over the l. shoulder. Their feet overlap the palmette ornament.

[This scene is almost identical with E 468 *a*, assigned to the influence of Duris by Robert, *Scenen der Ilias*, p. 8.]

(*b*) **Two pairs of warriors.** On the l. a man wearing chlamys and fillet, and holding spear, confronted by a man with shield and spear, dressed in short chiton, helmet and cuirass, with a mantle over his shoulders ; device, a Pegasos springing to l. Next is a similar figure *en face*, also with shield and spear, but with helmet tilted back ; device, a lion springing to l. He looks to r. over his shield at a fourth warrior, who has shield and spear on l. arm and holds out his helmet in his r. ; he is dressed like the last, and has a purple fillet around his hair ; device, a crescent. On the l. of him, ƧOVAꓘ, *καλός*. All these figures are bearded, and have long curly hair.

E 78. KYLIX. Old No. 971*. Ht. 4¾ in. Diam. 12¼ in. Vulci. Braun Coll. *Sale Cat. of Braun Coll.* (Christie, Feb. 21, 1850, no. 40, and May 15, 1852, no. 306), where the provenance is stated. Murray, *Designs from Greek Vases*, no. 55 ; Hartwig, *Meistersch.* pp. 392–4 : on p. 392 the group of pancratiasts and paidotribes in *a* is engraved : he compares this cup to the cup with Diogenes kalos, Gerhard, *A. V.* iv, pl. 271 : cf. the cup in Dresden (*Arch. Anz.* 1892, p. 163, no. 28) : and the Aristagoras fragment, *Arch. Zeit.* 1883, pl. 2. Repaired with rivets in antiquity ; one or two fragments missing. Purple is used for the headdress (except that of the hoplitodromos), the inscriptions, himantes (except in interior, where it is black), and cord. Fine brown inner markings, carefully drawn, for anatomy throughout, for hair on torso of paidotribes in *int.*, and for fluting of stelè in *b*. The type of boxer is drawn as of short, stout proportions, the lines of his cheek and nostril indicated in light brown. The l. pancratiast in *a* has light brown lines across his forehead. The hair has, in all but three cases, a row of raised black dots along the outline (cf. E 68, 69, 71). Pupil disc-formed, close to inner angle of lid, which is sometimes slightly opened.

Interior : Within a circle (diam. 7¾ in.) formed of sets of three mæanders alternating with a red cross square, **a youthful boxer and a paidotribes.** The boxer on r. stands with his body in three-quarter face, his l. leg to front, his r. bent behind it and resting on the toes ; he raises his r. arm, upon which he is fastening a boxing thong (himas), drawing it tight with his l. ; he wears a fillet with an upright piece over the forehead. On the l. the paidotribes stands to r., looking round to l. and extending behind the boxer a forked switch. He is bearded and wears a fillet like the boxer, himation with embattled border, and shoes. Both figures stand on the border. In the field, imitation inscriptions.

Exterior : (*a*) **Boxers, Pancratiasts, and a paidotribes.** On the l. a tall boxer strides forward, with l. arm raised above his head, r. drawn back, to strike his shorter opponent, who, with l. outstretched, draws back his body and r. to deal a blow ; the face of this boxer is much disfigured, the marks of blows indicated by black lines. Both are armed with himantes and have the fists clenched. The pancratiasts have fallen on their knees and are struggling in a complicated group; the one on the r. bestriding the l. leg of his opponent, passes his arms round him and tries with both thumbs to gouge out his r. eye; the opponent, gripping his head in the hollow of his l. arm, draws back his r. fist to strike him; the face of the r. hand wrestler and the body of the other are drawn to the front. On the r. a bearded paidotribes (himation, boots, fillet with upright piece over forehead) rushes forward, striking at the wrestlers with a forked staff in his r. Above the wrestlers hang on l. a discos in a sling-shaped bag, and on r. a bundle of himantes (?), partly destroyed. On r. a stelè on a plinth. In the field, imitation inscriptions.

['Ανακλινοπάλη : see Smith, *Dict. Ant.*^{3} ii. p. 329, a.]

(*b*) **Hoplitodromos, paidotribes, boxers, and jumper** (?). On l. an athlete strides to r., draws back his body, l. leg advanced as if about to start on a race; he wears greaves and a broad ampyx, and carries on l. a shield, in r. a helmet. Before him is a bearded paidotribes to front, in himation and wreath, a forked staff held across his body in his r. He turns his head to r., looking at a pair of boxers; the taller one, on r., has his l. extended as a guard, and raises his r. over his head to strike downwards; his opponent extends both his arms in front of him to ward off the blow; the body of this figure is *en face*. These boxers fight with hands open. On r. an athlete stands to front, measuring off, with l. arm extended, a space in a long cord, but turns his head to l. to look at the boxing; by his side is a fluted stelè, upon which are laid the thongs employed by boxers. On the l. of this figure hang similar thongs. In the field, imitation inscriptions.

[On the bottom of the foot incised characters, see old Cat. pl. B. 971*.]

E 79. KYLIX. Ht. 5½ in. Diam. 12⅝ in. Capua, Castellani, 1873. Murray, *Designs from Greek Vases*, no. 56; Hartwig, *Meistersch.* p. 350, note 1, attributes this cup to the same hand as *Mus. Greg.* ii, pl. 87, 1*a*. Drawing very careful and delicate, but somewhat empty and formal: figures very long and slender (about 8½ heads high): hands and feet realistically rendered. Purple or vermilion (?), now faded mostly to gray, used for wreaths, cords, and fillets (which the figures wear under their petasi). Inner markings in very faint brown throughout. Eyes in profile. Below the exterior scenes, a band of ornament similar to that on the interior: beneath and beside each handle, an elaborate palmette ornament.

Interior: Within a circle formed of sets of four mæanders separated by a cross within brackets [+] a **departure scene.** On a thin red line, which leaves a broad segment, stands a youth in short girt chiton, chlamys, and petasos fastened with a cord under his chin, leaning with l. on spear, upright, receiving a phialè from a girl who confronts him on r., and who has just filled it from an oinochoè hanging in her l. at her side; she wears a Doric chiton with apoptygma, both edged with black, and her hair is looped up with a fillet.

Exterior: (*a*) A **procession** of three bearded men and a woman to a bearded man seated on the l. in a chair in a dejected attitude; his l. knee is drawn up and clasped with both hands folded across it; his head is sunk upon his breast and his eyes downcast; he wears a bordered chlamys and a petasos knotted under his chin. Beside him in the background hang from a rectangular object a strigil and oil-flask with cords around it. The foremost figure, wreathed, himation covering l. shoulder and arm, stands with body and feet *en face*, r. leaning on a crooked staff, looking down at the seated figure. Next him comes a woman moving to l., carrying on both forearms a circular dish or basket with a cake * (?); she wears an Ionic chiton with colpos, and her hair is looped up and confined with a fillet. The next figure, who wears chlamys and petasos, and carries in l. horizontally a spear (the point is hidden behind the woman), while moving to l. turns completely *en face*, with open mouth, talking to the last figure, who is wreathed, and carries a knotted staff across his l. upper arm; his himation covers his l. shoulder, but leaves the l. hand free. Both these last figures have the r. hand extended.

(*b*) **Departure scene** (?). In the centre is a group which is almost identical with that on the interior, except that the man is bearded and the woman wears an Ionic chiton, himation, saccos, and earrings; behind her is a bearded man similarly dressed, carrying spear in l., sloped over his l. arm, and raising r. hand as if speaking. On the extreme l. stands a beardless figure in chlamys, short chiton, and petasos, r. hand on hip, l. resting on spear; his body and feet are *en face*, his head is turned to r. towards a bearded wreathed man, who stands with r. resting on knotted stick addressing him; the himation of this figure covers the l. shoulder, but leaves the l. forearm free.

[For the attitude of the seated figure in *a* cf. the type of Odysseus in the πρεσβεία scenes, and of Hector in the Nekyia of Polygnotos, as described by Pausanias (x, 31, 5); Sittl, *Die Gebärden der Gr. und Rom.* p. 23; Winter, *Jung. Att. Vas.* p. 25; Dümmler in *Jahrbuch*, 1887, p. 172; Robert, *Arch. Zeit.* 1881, p. 138; and the reff. given in *J. H. S.* 1892 (xiii), p. 8, note 14; Robert, *Nekyia*, p. 68, 3; and Hartwig, *loc. cit.*]

E 80. KYLIX. Ht. 3½ in. Diam. 9⅛ in. Chiusi, 1893. Anciently mended with bronze rivets, parts of which still remain. Late stage of strong style. Purple tuning pegs of lyre, flames, wreaths in exterior, fillets, cords of tablets and of sandals. Eye in transition stage (in interior, the eyelids are in profile; the eyeball is drawn as a dot in a semicircle, as p. 4, fig. *h*). Around the interior, a band of running mæander. Below the exterior, a thin red line. Below the handles a palmette. The exergue in the interior is left red. **PLATE V.**

Interior: **Altar of Apollo.** **Apollo,** beardless, with long wavy hair, a laurel wreath, and an himation around his legs, is seated to r. on a diphros, playing on a large kithara, and holding out in his r. a fluted phialè: the kithara is attached to his l. wrist with a broad sash decorated with ivy-leaves (?). On the r., half seen, is a blazing altar, in form of an Ionic column, with necking of egg pattern.

Exterior: (*a*) A **woman** in a long-sleeved chiton, himation, and saccos, moves to r. with l. hand on her hip, holding out in her r. an oinochoè, as if to pour into a phialè which a bearded, wreathed **man** on r. holds out to her.

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* Cf. the objects on the table in E 66 (*a*).

He has a long sceptre leaning against his l. shoulder, and wears a long-sleeved talaric chiton and an himation. On the l., a **youth** wreathed, and wearing an himation, holding upright a sceptre in his l., and extending a fluted phialè in his r. Between him and the woman is a slender Ionic column with architrave ; behind him hang a pair of sandals. On the l. of the bearded man hang a pair of tablets rolled up, with a stylus fastened in the bands : at each of the lower corners hangs a triple tie.

[The sceptre of the youth is striated, with lotus top : the other has the lotus top, but is not striated.]

(*b*) Here apparently the same three figures are engaged, but part of each is wanting. Of the **youth** on l. only the feet and the ends of his himation and the legs of the chair in which he is sitting to r. are preserved. The **woman** confronts him, raising both hands apparently, with a gesture of surprise ; she wears a fillet with trefoil ends ; her face and r. arm are wanting. Behind her is the column as in *a*. The bearded **man** on the r. stands *en face,* but looking to l. with r. hand on hip, l. holding sceptre upright ; his sceptre is striated. On the r. is a trace of an object (a sandal ?) hanging up, which is almost entirely broken away.

E 81. KYLIX. Ht. 4⅛ in. Diam. 11⅞ in. Vulci. Blacas Coll. *Cab. Durand*, no. 19 ; Raoul-Rochette, *Mon. Ined.* p. 428 ; Heydemann in *Berichte d. sächs. Ges.* 1875, pl. iii, a-c, p. 211 ; Murray, *Designs from Greek Vases*, no. 57 ; Stark, *Niobe und die Niobiden*, pp. 150–153 ; Welcker, *Alte Denkm.* i, p. 300 ; Overbeck, *Kunstmyth.* (Apollo), p. 334, no. 98, Atlas, pl. xxii, 11 ; Roscher, vol. ii, p. 831 (s.v. Kadmos). Much broken, and surface, especially in interior and *b*, considerably injured. Style and technique identical with following (E 82). Purple is used for the inscriptions only. Light brown for inner markings. Eye in profile. Beneath each handle is a triple palmette ornament.

Interior : Within a circle composed of sets of three mæanders separated by chequered squares, **Athenè giving Cadmos the stone with which to kill the serpent. Athenè** (helmet half seen, with raised cheek-pieces, ægis, chiton with fringed hem, himation girt at waist, earrings) stands on l., with spear held in l. resting against her l. shoulder, and gives the stone with her r. to **Cadmos,** ΚΑΔΜΟΣ, a youthful figure who moves away eagerly to r., looking back and receiving it with his r. hand. In his l. he holds a calpis, and a mantle hangs over his l. arm. A sword hangs at his side from a cross-belt, but only part of the handle and the end of the scabbard are shown. His hair, falling in wavy curls, is confined with a fillet. Both figures stand on a thin red line, which cuts off an exergue, painted black.

The exterior scenes are occupied with the destruction of the Niobides.

(*a*) **Apollo slaying the Niobides.** Beside a palm or pine (?), which is conventionally represented as springing on rocky ground (perhaps intended to represent **Mt. Cithæron**, cf. E 466), a leaf on each side at the root and two on each side of the crown, **Apollo,** ΑΠΟΛΛΩΝ, strides to l., shooting with his bow at a youth who flees on the extreme l. ; he is beardless, and has long wavy hair confined with a fillet ; on his extended l. arm hangs a mantle, and his bow and quiver-case (decorated with black wave pattern) hangs by a cross-belt from his r. shoulder; the fore-finger of his l. is extended, guiding the arrow. The youthful **Niobide** runs swiftly away, his l. foot raised high, looking back and raising his r. arm as if to protect his face. The upper part of this arm, as well as his head and shoulders, are wanting; a mantle hangs from his l. arm, and he lets fall a chelys as he runs. The chelys is roughly drawn, with only five strings. Between him and Apollo a **woman** also moves away, looking back and lifting the edge of her himation on her r. shoulder; she has also an undergirt chiton and earrings; in her long hair is a radiated stephanè. On the r. of the tree another female figure (**Niobè**? Raoul-Rochette) moves away rapidly, with l. foot raised, looking back and extending an arm on either side; she wears a sleeved chiton and a himation, and her hair is looped up with a broad taenia tied in a bow at the back.

(*b*) **Artemis shooting a Niobide.** **Artemis**, ΑΡΤΕΜΙΣ, her l. foot raised on some object not seen, shoots at a **girl** who moves away on the r. She wears a sleeved chiton, a himation girt around her waist, earrings, and a radiated stephanè in her long hair: over her l. shoulder appears the top of a quiver. The girl looks back at Artemis, her l. raised to her head in a gesture of despair, her r. raising the hem of her skirt; her Doric chiton has an apoptygma, and she wears earrings and a radiated stephanè. On either side a **boy** runs away; the one on the l. looks back, raising his l. arm with mantle around it as a shield, and brandishing in his r. a stone (?) as if to hurl it at Artemis: the other, whose l. arm is also draped, seems to be beckoning with his r. for assistance. Both wear fillets. The bowstring is not indicated either in *a* or *b*. On the bottom of the foot, incised characters, ΑV.

[The subject of *a* and *b* was represented on the reliefs of the throne of Zeus at Olympia, Paus. v, 11, 2. The position of the feet of most of the figures is probably due to the suggestion of locality, noted above.]

E 82. KYLIX. Old No. 811.* Ht. $4\frac{7}{8}$ in. Diam. $12\frac{5}{8}$ in. Vulci. Braun Coll. 1847. *Mon. dell' Inst.* v, pl. 49; *Ann. dell' Inst.* 1853, p. 106; *Bull. dell' Inst.* 1847, p. 90; Gerhard, *Trinksch.* ii, pl. H, p. 53; Baumeister, pl. 92; Murray, *Designs from Greek Vases*, no. 60; *Arch. Zeit.* 1847, p. 2*; the interior scene in Daremberg and Saglio, i. p. 1516, fig. 1959; Overbeck, *Kunstmyth.* (Zeus), p. 544, no. 36, Atlas, pll. i, 22, xiii, 8; cf. Heydemann, *Satyr- und Bakchennamen* p. 27; Tümpel, *Ares und Aphrodite*, p. 665, no. 6; *C. I. Gr.* 8348. Much broken, but very little wanting. Surface injured in parts: but generally the technique is most brilliant. Certainly by the same hand as the Corneto Erichthonios cup, *Mon. dell' Inst.* x, pl. 38: cf. also E 81, and the Themis cup in Berlin Cat. 2538: see Klein, *Euphronios*^{2}, p. 258. Purple is used for the inscriptions, tendril, wreath of Ares, and the berries of the wreaths worn by Poseidon, Zeus and Dionysos. Light brown is used for the inner markings, and, intermixed with black, for the hair and beard, of which the treatment is much varied throughout. The eye is of the fully developed profile type. Beneath and beside each handle is a quadruple palmette, exactly as on the Corneto cup.

Interior: Within a circle composed of sets of six running mæanders separated by red cross squares, **Pluto and Persephonè banqueting.** On a long couch of which the legs are partly seen, **Pluto**, ΓΛΟΥΤΩΝ, supporting a large keras on his l., holding up a fluted phialè in his r., reclines to r., leaning on two embroidered cushions : he wears an himation around his waist and legs, a wreath, and a taenia of which the ends hang in front of the ears : he is bearded, and has long hair, of which one tress falls on each shoulder. Facing him, seated sideways on the edge of the couch, is **Persephonè**, ΦΕΡΡΕΦΑΤΤΑ, who appears to hold up some object, not shown, between the palms of her hands. She wears a sleeved chiton, himation, and sandals ; her hair is fastened up in a mass behind with a fillet wound obliquely thrice around her head. In the foreground is a trapeza, from which hangs a tendril : this rests on a thin red line, cutting off an exergue painted black. The feet of Persephonè hang free, and do not touch the ground (cf. the Themis in the Berlin vase already quoted). The seat of the couch is decorated on l. with a point rosette.

Exterior : (*a*) **Banquet of deities.** In a room indicated by a fluted Doric column in the centre, two groups similar to that in the interior scene. The group on l. is composed of **Poseidon**, ΓΟ≶ΕΙΔΩΝ, resting his r. on trident, l. holding fluted phialè, and **Amphitritè**, ΑΜΦΙΤΡΙΤΗ, who holds in her l. an alabastos, from which with her r. she withdraws a spoon with long handle. Poseidon is bearded and has long hair with two tresses falling on the shoulders, wreathed with myrtle. Amphitritè has a long chiton, himation, and sandals, and her hair is fastened in a knot behind. The group on the r. consists of **Zeus**, ΙΕV≶, wreathed with laurel (?), whose sceptre rests on the ground against his l. shoulder, holding fluted phialè in l. and with his r. extended, lifting the himation from the shoulder of **Hera**, ΗΕΡΑ, whose l. hand rests on her sceptre, surmounted with a palmette : she wears a Doric chiton with a side seam and apoptygma girt, and a himation which passes over the back of her head, showing the front of a radiated stephanè decorated with egg pattern : on her forearms are bracelets, and sandals on her feet. Zeus has a rough straight beard, and his hair falls in short snaky curls. Behind him on the r. stands **Ganymedes**, Γ*α*]ΝVΜΕΔΕ≶, three-quarter face to l., in his l., which hangs downwards, a strainer (?) seen edgewise : he wears a fillet. The two couches appear to rest in the centre on a common leg. In front of each is a trapeza, decorated on the l. with a point rosette. The faces of Zeus and Ganymedes and the sceptre of Zeus are injured.

[For the action of Zeus with Hera, cf. the Selinus metope, Overbeck, *Kunstmyth.* Atlas, pl. i, 2.]

(*b*) **Similar scene.** Here there is no column, but the two couches are similarly arranged. The l. hand group consists of **Ares**, ΑΡΕ≶, who reclines in an attitude of repose, his r. extended, resting on his knee, but with his spear resting on the ground and against his l. shoulder. His fluted phialè rests on the trapeza beside him. His hair and beard are in short crisp curls, and he wears a taenia fastened at the back in a bow, and decorated with stars, under which is a wreath painted in purple. At the foot of his couch stands **Aphroditè**, ΑΦΡΟΔΙΤΕ, holding on her r. a cantharos with lid (?), and placing her l. hand on her breast. She wears an Ionic chiton with himation, and a saccos. The other group consists of **Dionysos**, ΔΙΟΝΥΣΟΣ, wreathed with ivy, thyrsos resting against his l. shoulder, holding up fluted phialè in r., and **Ariadnè**, ΑΡΙΑΔΝΕ, seated, making a curious gesture with both hands; the first finger of the l. hand touches the little finger of the r. She wears a sleeved chiton, himation, and sandals, and has her hair looped up behind with a spotted fillet wound obliquely thrice around it. The hair of Dionysos is very long and falls in several wavy tresses over his shoulders. Behind Dionysos on r. a Seilenos, **Komos**, ΚΩΜΟΣ, bald over the forehead, stands with body *en face*, but looking downwards at Dionysos. The face of this figure has perished, and that of both Ares and Aphroditè are damaged. Each couch has a trapeza in front decorated with a point rosette, as before. The cushions on the couches are each decorated with a different pattern.

[For the association of Ares as consort of Aphroditè, a myth specially at home in Thebes, cf. Roscher, vol. i, p. 405.]

E 83. KYLIX. Ht. 4¾ in. Diam. 12⅞ in. Bequeathed by Felix Slade, Esq. Formerly in the collection of Lucien Bonaparte and in the Rogers Collection. Gerhard, *A.V.* iv, pl. 277, p. 50 (describes it as "Volcentische"; but this need not represent actual provenance): since cleaned. Murray, *Designs from Greek Vases*, no. 58; cf. Hartwig, *Meistersch.* p. 26, for motive of apoxyomenos. Much broken, but little wanting: the style resembles that of the Themis vase in Berlin, Cat. 2538. Purple (now faded) has been used for headdresses and water. Inner markings in light brown. Eye of the fully developed profile type. Beneath each handle is a palmette on an inverted flower (?), with a palmette on each side of the handle.

Interior: Within a circle composed of sets of four running mæanders, separated by chequered squares, **Two Ephebi at the Bath.** The one on l. is in three-quarter face to r., but with head in profile; he passes his r. hand behind his neck, probably scraping his back with a strigil. The other, in a bent attitude to l., l. foot resting on the toes, rubs his extended l. arm with the palm of his r.; each wears a fillet. The figures stand on a line which cuts off an exergue, left red.

Exterior: (*a*) **Ephebi at bath.** On the r. has been a house, represented by an upright supporting a beam, fastened obliquely to it, and capable of being raised or lowered, the whole resembling the modern Egyptian "shadûf." The well-head is represented by a cylindrical structure (puteal), raised about a foot from the floor. Between the well and the upright an ephebos squats on his heels to l., raising both hands to his hair, upon which a companion, standing beside the well in the background, is pouring water from the bucket, which is attached to the cross-beam by a cord. On the l. is a loutron, beside which in the background are two ephebi conversing: a third ephebos on the l. looks on with folded arms. All except the two in the well-house wear a fillet.

[Gerhard's drawing does not accurately render the well: it gives the upright, but has transferred it to the l. of the design. For the bucket and cord in a similar scene see Hartwig, *Meistersch.* p. 259, fig. 36*b*.]

(*b*) **Five ephebi preparing for the bath.** On the l. an ephebos scrapes his extended l. arm with a strigil, a companion facing to front, with l. hand on hip, looking on. On the r. a group of three, of whom the centre one has his back to the spectator, and with a strigil in his r. is scraping his shoulder-blades like the figure in the interior scene (most of his body destroyed); he looks to l., towards one who holds up in his l. his strigil, laying his r. forefinger upon it. The one on the r., holding a strigil in his l., hanging at his side, holds up his r. with the palm upwards. All the figures wear a fillet.

E 84. KYLIX. Old No. 824*. Ht. $4\frac{13}{16}$ in. Diam. $12\frac{7}{8}$ in. Vulci. Braun Coll. (cf. *Christie Sale Cat.* Feb. 21, 1850, no. 42). Basseggio Coll. *J.H.S.* ii, pl. 10 (interior scenes only), p. 57 = Harrison and Verrall, p. cxv, fig. 25; *Museo Ital.* iii, p. 235*t*, and 237, note 7; Müller, *Theseus-metopen*, p. 18, no. 86; cf. Roscher, vol. ii, p. 1451 s.v. Krommyon; and Loeschcke, *Dorpater Progr.* 1887, pp. 2, 3. Much broken, and edges of fragments injured: but nothing important wanting, and surface otherwise in good condition. Drawing in the style of Æson (cf. *Ant. Denkm.* ii. (1892), pl. 1: and Gerhard, *A.V.* iv, pl. 327–8). Purple (or vermilion, ? now faded to grey) is used for the leaves of trees, strings of pilos, and cord tied to bull; white for the hair of Crommyon. Brown inner markings for anatomy, surface of hills, tortoise-shell, and skin of Minotaur, &c. The eye is of the realistic profile type. Below the exterior scenes is a band of pattern like that round the interior medallion; below each handle an ornament formed by a palmette resting on one half seen, with side tendrils.

Interior: Within a circle of pattern consisting of sets of three mæanders separated by chequer squares, **Theseus slaying the Minotaur. Theseus**, with drawn sword in r., moves to l., looking back, and dragging with his l. hand the **Minotaur** by the l. horn out of a building. The Minotaur has apparently fallen forward in a dying condition: only his head, r. arm, and body to waist are visible, the rest being concealed behind the building: the surface of his bull's head and human body are covered with brown strokes, indicating hair. The building is represented by a Doric fluted column with entablature and triglyphs, forming a porch to the main building, which is itself represented by a broad vertical stripe of pattern, consisting of alternate labyrinth (?) patterns and chequer squares; this is partly cut off by the border of the design. In this, as in all the other scenes, Theseus is beardless and wears a fillet and a sword-belt with scabbard.

Round the central design is a frieze composed of a series of groups representing six more of the **Labours of Theseus** in the following order, starting from the l. handle and proceeding from l. to r.: (i) **The sow of Crommyon** springs upward to r. against Theseus, who advances with sword drawn back and l. hand raised and wrapped in a mantle as a shield (in the attitude of Harmodios, cf. B 605). Beside the sow, in the background, an old woman stands, bending forward, with both arms outstretched towards Theseus, the l. resting on a long staff with forefinger extended; she has a long chiton and a mass of white hair; her face is wrinkled, and the flesh of her arms covered with strokes, indicating hair. She is probably **Crommyon**, the personification or wood-nymph (see Loeschcke, *loc. cit.*) of the locality. (ii) **Kerkyon**: Theseus (on l.) has gripped with his r. the l. arm and with his l. the r. side of his opponent, and, drawing the other's body towards him, throws Kerkyon backwards across his thighs: the l. arm of Kerkyon hangs uselessly behind the back of Theseus, and with his r. he vainly tries to loosen Theseus' grasp of his side. He has a short beard and hair and a fillet, and is bald over the forehead. Beside this group, a club hanging up and a spear or staff resting on end obliquely against the background. (iii) **Procrustes** has fallen backwards to l. on his **bed**, supporting himself with his r. hand, and, with l. hand and foot feebly raised, tries to ward off the blow which Theseus, swinging over his back the double axe (pelekys), is dealing him. Procrustes has rough shaggy hair and beard: the bed is marked off into lengths by curved strokes of brown. (iv) **Skiron**: Theseus on l. in three-quarter back view, swings over his head the foot-pan (podanipter) to strike down Skiron, who has fallen backwards to r. on the hill in an attitude balancing that of Procrustes in iii: he is bald over the forehead, and has shaggy hair and beard; on the summit of the hill, beside Skiron, is a willow (?) tree; at the foot is the **tortoise**, half seen, as though climbing up out of water. (v) **The Marathonian bull,** charging violently to r., is checked by Theseus, who, with r. leg supported against a rock and l. knee pressed against the bull's shoulder, throws his weight back on a cord in his l. which is fastened to the animal's horns, and throws it back on its haunches; in his r. he holds a club. (vi) **Sinis Pityocamptes**, seated on a hill-top beside a tall pine-tree, is dragged to l. by Theseus, who has seized him by the r. arm in one hand and with the other draws down the top of the pine-tree. Sinis has thrown one arm around the pine and presses his r. foot against the rock in scene v: with his l. foot drawn up he struggles to rise: his body and this leg are towards the spectator. At the foot of the hill the outline of a tortoise has been drawn in error and left unfinished; the hill conceals the hind legs of the sow in i.

Exterior: Here the six scenes just described are repeated in their corresponding positions; each figure, however, standing immediately below the corresponding one of the interior, so that here the relative positions are reversed. There are slight differences in points of detail: in (i) the l. hand of **Crommyon** leaning on the staff is drawn back; in (ii) **Kerkyon** is characterised as a pancratiast by the bruised face and large shapeless ear; between (i) and (ii) hang a pilos; in (v) the rock is not shown; and in (vi) no hill is given, **Sinis** merely kneels to r. on the ground-line, out of which the pine-tree grows: here again his body is *en face*, and his bent r. leg is drawn in bold foreshortening. The human opponents of Theseus throughout all the scenes have an irregular profile and wrinkled forehead, in contrast to the regular outline of the face of Theseus.

On the bottom of the foot engraved characters; see Old Cat. pl. B 824*; and cf. E 81.

[Cf. the similar kylix in *Cat. Harrow School Museum*, p. 18, no. 52, where the designs are repeated on exterior and interior. Many of the motives are identical with those of the cup of Æson. For the arrangement of the scenes, cf. Hartwig, *Meistersch.* p. 585, note.]

E 85. KYLIX. Ht. $4\frac{15}{16}$ in. Diam. $12\frac{5}{8}$ in. Blacas Coll. De Witte, *Descr.* no. 13. Murray, *Designs from Greek Vases*, no. 59; referred to by Hartwig, *Meistersch.* p. 692, as on p. 204, but this ref. is incorrect. Much broken; parts of the exterior missing. Drawing monotonous and formal. Purple is used for the inscriptions, &c.; brown inner markings only for the upper folds of the chiton and hair of the woman on l. in *b*. The eye is of the archaic form, but with angle slightly opened. Below each handle a single palmette.

Interior: Within a circle of groups of four running mæanders separated by red cross squares, **two Mænads** closely draped in long chiton and himation standing confronted; each holds a thyrsos, the one on l. resting her l. upon it, the other carrying it over her l. arm. The one on l. has her hair tied with a taenia, which is fastened at the ends with long purple strings terminating in rosettes: the other wears a saccos ornamented with four stars. In the field KAVEΓ+. The figures rest on an exergue left red.

Exterior: (*a*) **Two groups of a man and woman conversing.** On the l. an ephebos in himation and fillet, resting his l. on a crutched staff, looks at a woman who holds out towards him a purple tendril (?); in her l. she has a mirror; she wears a sleeved chiton and himation, and a taenia like that in the interior. Her l. foot is turned to r., her body *en face*. Next is a bearded man leaning on a staff, his r. arm akimbo, his l. leg crossed behind his r.: he wears himation and fillet. He is confronted by a woman who offers him with her r. an alabastos with purple cords attached: she wears sleeved chiton, himation (covering her l. arm set akimbo), and saccos. Between these figures is a chair to r. part seen. Above the scene, imitation inscriptions.

(*b*) **Similar scene:** In a room, indicated by a Doric column on l., a woman in sleeved chiton, himation, and saccos, stands holding out in both hands a purple hoop towards an ephebos who is in the same attitude as the bearded man in *a*. Between them hangs a mirror. On the r., an ephebos like the one in *a*, confronting a woman who moves away to r., looking back and holding up towards him in her r. a purple tendril. She holds on her l. a toilet casket, and exactly resembles the woman on l. in *a* in attitude and dress.

E 86. KYLIX. Ht. 3 in. Diam. 8⅛ in. Castellani, 1865. *Ber. d. sächs. Ges.* 1867, pl. iv, 5, p. 101; Baumeister, p. 1588, fig. 1650; Blümner, *Techn. u. Term.* i, p. 283, fig. 31; Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 71, 4; all these engravings omit important details. The surface has suffered slightly. The eye is of unusual form, having the dotted pupil and archaic form, but with the upper lid drawn in naturally. The edge of the hair against the flesh is dotted; the shape of the head and nose are peculiar. Purple is used for the inscription: inner markings in light brown profusely used and carefully drawn.

Interior: Within a circle of single mæanders, an old **shoemaker** at work in his shop. He sits on a diphros, part seen, on which is a striped cushion, before a trapeza seen in perspective on the r. On this is the usual square of hard wood, upon which the shoemaker has laid a long strip of leather, and with his l. spread over it he keeps it in position, while with his r. he cuts it carefully with the crescent-shaped knife such as cobblers still use (*τομεύς* or *περιτομεύς*). He is bald on the crown, and has a short beard and wrinkled forehead, and wears a mantle around his legs. The table has an under shelf, closed in, with two rectangular openings. At his feet is a cubical wicker basket, inscribed KAVOS, *καλός*. In the field hang objects intended to characterise the workshop: on l. two pieces of leather cut out for the sole and upper respectively of a boot, then a hammer, a boot, a sandal, and a second *τομεύς*. In the field, ΚΑVΟ**Ϛ**, *καλός*. Exergue left red.

E 87. KYLIX. Ht. 4 in. Diam. 8⅝ in. Cameiros, 1864. Tomb no. F 252. Several parts wanting: foot restored. Strong style. Purple is used for the fillet, spindle, bobbin, and thread, and cords of alabastos. Inner markings on seat of chair in faint brown. The eye is wanting.

Interior: Within a circle composed of single mæanders interspersed with six red cross squares, a **woman seated** to r. in a chair, holding up in her r. a mirror: in her l. some oviform object for the toilet. She wears a sleeved chiton with himation over it; her hair falling on her back is put within a net, and tied with fillet. Behind her is a calathos, in which are stuck upright a spindle (atractos) and distaff. On the r. an alabastos with cords hangs from a hook: above hang two castanets? The ground-line is a line of black cutting off an exergue left red.

[Found in tomb with "alabastos, 3 kylikes with black ornaments, glass phialè, blue, yellow, and green, 3 terra cotta female statuettes, a terra cotta bird, a terra cotta vessel (cover, red with brown bands), 2 terra cotta dolls, a terra cotta spindle ring."]

E 88. KYLIX. Old No. 982. Ht. 3¼ in. Diam. 7¼ in. Nola. Durand Coll. no. 639. Graceful drawing: the arms and seat of the chair in curious perspective (cf. E 147). Brown (thinned black) is used for shading of the bowl of the thymiaterion, the pyxis, and the cushion, and for the graining of the leg of the chair. Eye in profile.

Interior: Within a circle composed of sets of three mæanders separated by red cross squares, a **woman burning incense.** On a plinth half seen on l. stands a thymiaterion, from which the cover has been lifted off and deposited at its foot. Into this the woman standing before it scatters with her r. thumb and forefinger grains of incense taken from a pyxis held in her l. She wears a sleeved chiton, a bordered himation, and a saccos. Behind her is a chair with an embroidered cushion. Above hangs a wreath of myrtle, of which the leaves are left red, and the circle is coloured white. The cover of the incense burner is conical in form, with rows of V-shaped apertures. Exergue left red.

E 89. KYLIX. Old No. 980. Ht. 4⅛ in. Diam. 7¼ in. Towneley Coll. no. 504. Intact, except that foot does not belong: surface slightly worn. Graceful style. Inner markings very faint. The cord by which the aryballos hangs is no longer traceable. Eye of profile type.

Interior: Within a red circle, a **youth** in himation, which leaves both shoulders and r. arm free, leaning forward to l. against the handle of his staff. His l. shoulder is brought forward, so that his body is in three-quarter back view. Before him in the field an aryballos hanging from a hook. His feet rest on a very small exergue, left red.

E 90. KYLIX. Ht. 3 in. Diam. 5⅛ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 5; for the motive, cf. Hartwig. *Meistersch.* p. 599, note 1. Purple used for wreath. Eye of early profile type.

Interior: Within a thin red circle, a **girl** (?) with short hair, wreathed, and wearing a sleeved undergirt chiton, **washing** with both hands something in a loutron part seen on r. On the ground beside the loutron is a basket of pyxis form, with over-arching handle, containing two apples (?). Above the loutron hangs a small oinochoè. Behind the figure hangs a sybenè, inscribed lengthwise in black letters ≶OIDVΓA, ’Αγύῤ(ῥ)ιος.

[Agyrrhios was the name of a well-known Athenian general of the first decade of the *IVth.* cent. B.C., see Pauly-Wissowa, 1893, s.v.; cf. also Ar., *Eccl.* 102 and 184, and Schol. to *ibid.* 102, in which a certain connection of Agyrrhios with flute-playing and the musical contests is alluded to. This play was produced in 392 B.C.]

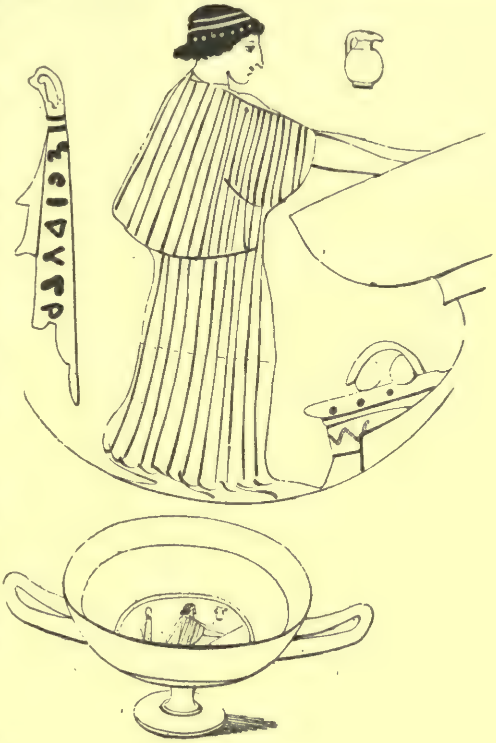

FIG. 21 = E 90.

E 91 KYLIX. Ht. 4¾ in. Diam. 7⅞ in. Cameiros. Tomb no. F 178. Intact. Surface and colour in good condition; drawing very rough. The surface has been ruddled, and sketch marks appear in a lighter colour. Eye in profile.

Interior: Within a circle of single mæanders, a **woman seated** to r. at the door of a house; she wears a saccos, earrings, a chiton, and a mantle which is muffled closely around her neck, covering the r. hand on the breast: the l. under the drapery is extended towards a calathos (part seen) on the r., decorated with horizontal bands, wavy lines and dots. The seat is of irregular shape (a rock?) and is covered with an end of the mantle, beneath which a striped cushion also appears. The door (part seen) is represented by thick vertical strokes in black, with brown shading lines between; over it a horizontal slab projects vertically, representing the portico.

[Found in the same tomb with the black-figure kylix B 439.]

E 92. KYLIX. Ht. 4⅛ in. Diam. 8 in. Cameiros, 1864. Tomb no. F 150. Roughly drawn; surface ruddled; eye of transition type.

Interior: Within a circle of single mæanders, a **youth** with long hair, in himation and boots, *en face*, but turning to l. to place an apple (?) on an altar part seen ; his l. hand, under his mantle, rests on his thigh. The figure had a fillet sketched on his head, but the lines were subsequently blacked out.

[Found in the same tomb with this were a jug, cup, strainer, and strigil, all of bronze.]

E 93. KYLIX. Ht. $3\frac{15}{16}$ in. Diam. $9\frac{1}{2}$ in. Nola. Blacas Coll. Much broken, but little wanting : surface injured by fire, which has blistered the glaze and burnt the clay to a dull grey : in one fragment only is any of the original colour preserved. The lip is slightly off-set in *int.*, and around the base of the stem is a moulding. Late stage of strong style. Purple is used only for headdresses. Inner markings in light brown ; eye of profile type, undeveloped (*i.e.* disk subtending angle of eyelid). Beneath and beside each handle, a triple palmette springing from a palmette half seen.

Interior : Within a circle composed of sets of three to six mæanders separated by chequered squares, an **hetaira** (?) and a **youth.** The woman (in a sleeveless undergirt chiton with apoptygma, hair looped up with a fillet wound thrice round) lays her l. on the back of the boy and with her r. seems to be placing a flower (?) in his hair ; he stands *en face*, but turns to look at her ; he is wreathed, and wears an himation covering his l. arm. Both figures stand on a line which cuts off an exergue left red. The wreath is of unusual form, consisting of a fillet set round with vertical pieces.

Exterior : (*a*) **Conversation scene.** Two groups of draped ephebi and women confronted ; on l. an ephebos holding in his l. a chelys ; next a woman in a Doric chiton schistos to front, looking at him, holding a phialè and oinochoè. On r. an ephebos holding out a purse towards a woman in an Ionic chiton and himation, who is about to take it with her l. and offers him with her r. a phialè. Each of the women has her hair looped up at the back with a band, which also passes round the head. The ephebi wear headdresses like the one in the interior scene.

(*b*) **Similar scene.** In this case an ephebos, nearly nude, a mantle over his l. arm, stands to front between two women (dressed like the r. hand one in *a*), one of whom holds up a chelys, the other offers him a phialè, which she has filled from an oinochoè in her l. On the r. an ephebos in an himation, his back turned, but looking towards the group on l. The ephebi wear the same headdress as in *a*.

E 94. KYLIX. Old No. 971**. Ht. $3\frac{5}{16}$ in. Diam. $8\frac{7}{8}$ in. Vulci. Durand Coll. no. 706. The exterior scenes are engraved in Hartwig, *Meistersch.* p. 138, note 1, fig. 20, *a*, *b* ; cf. also p. 577, note 1 ; Wernicke, *Lieblingsn.* p. 78 ; Klein, *Lieblingsinschr.* p. 62 ; *C. I. Gr.* 8454. Much broken, but very little wanting : surface considerably injured, especially in the interior scene and *a*. Graceful style. Purple (?) is used for fillet, inscription, and wreath ; inner markings in faint brown ; surface ruddled. Eye in developed profile type. Beneath and beside each handle, a triple palmette ornament.

Interior : Within a circle of single mæanders interspersed with eight chequered squares, an **athlete** standing to r., holding strigil in l. : his r. arm akimbo, mantle hanging from l. forearm : he wears a fillet with vertical piece over forehead. In field on l., ΞΕΝΩΝ ΚΑΛΟΣ, Ξένων καλός. His feet rest on a black line cutting off an exergue left red.

Exterior: (*a*) **Two wrestlers** and **paidotribes.** The wrestlers (youths) bend forward towards each other with l. leg advanced, trying for a grip; each attempts with the near hand to catch the advanced thigh and with his other hand the further shoulder of his opponent. The paidotribes stands on r. *en face*, but looking on, holding towards the wrestlers his staff. All these figures are much damaged.

(*b*) **Similar.** Here the one athlete has gripped with his locked arms and chin the l. arm of his opponent, and bending forward on his knees to r., with arched back, jerks the other head foremost over his back. The vanquished athlete, with his r. arm swung upwards, vainly tries to recover his balance: his body is in a horizontal position, with face to front and legs in air. The paidotribes, closely draped and wreathed, stands on l. looking on, and raises his rod over the group.

[For this trick in wrestling, which is termed in Lucian, *Anach.* c. 24, ἐς ὕψος ἀναβαστάζειν, see Hartwig, *loc. cit.* p. 137, note 2. The same scheme occurs on a vase of Euphronios, *ibid.* pl. xv, 2.]

E 95. KYLIX. Ht. 4 in. Diam. 9 in. Presented by T. S. Smith, Esq., 1866. The fragments of this vase, together with those of D 3 and some other fragments, were formerly made up to represent one vase. The centre, most of the body, and the foot are wanting, and what remains of the interior has been scraped down for purposes of restoration. The style is identical with that of E 94. Lip slightly off-set both in *int.* and *ext.* Purple (now nearly faded away) for fillets: brown inner markings. Eye in profile, with eyelash. Beneath and beside each handle, a triple palmette with tendrils and buds, starting from a palmette which rests on two inverted flowers.

Exterior: (*a*) **Two youths wrestling**, beside a stelè on the l. This group seems to represent an intermediate stage between the two scenes shown on E 94, the relative positions of the combatants being reversed. Here the l. hand athlete has gripped his opponent with his r. hand under the r. armpit, and chin pressed upon the shoulder, rendering this arm of his adversary helpless: passing his l. arm across his adversary's back, he pulls his body sideways, so that it is in three-quarter face (cf. the defeated figure in E 94, *b*): the next stage will correspond to that shown in E 94 *b*, where the victor has suddenly twisted round, and using his adversary's arm over his own shoulder as a fulcrum, pitches him head first over his own head. The fourth stage is perhaps that shown on the vase of Euphronios (Hartwig, *Meistersch.* pl. xv, 2), where the vanquished athlete, completely inverted, is being hurled on to the ground. The trick is perhaps that known in Greek wrestling as κλιμακίζειν (see Smith, *Dict. Ant.*^{3} ii, p. 84). The legs of both are wanting. On the r. stands a third wrestler, perhaps the paidotribes, as he wears a fillet: his r. arm, and most of his body, legs, and l. arm from the elbow, are broken away: he stands *en face*, but looks on at the wrestling.

(*b*) **Three athletes conversing.** The central figure seems to be leaning forward on a staff, with his r. resting on his hip: he is confronted by one holding up a strigil in his l. On the r. a third, holding up a strigil in his r., appears to beckon with his l. to the others. All three wear fillets. Of the two on the r. little more than the head is preserved: the l. hand figure is broken away from the waist downwards.

E 96. KYLIX. Ht. 3⅜ in. Diam. 9⅛ in. Cameiros, 1864. Tomb no. F 260. Drawing fairly good. Purple is used for the head-dresses (except the wreath of the paidotribes, which is left red). Brown inner markings. Eye in developed profile, with eyelash. Beneath each handle a palmette on one inverted, from which issue tendrils terminating in leaves. The outline of hair is wavy on the interior and plain on the exterior.

Interior: Within a circle consisting of sets of three mæanders separated by red cross squares, a youthful **athlete preparing to hurl the discos.** He stands with body *en face*, r. foot to l., and looks round to r., holding up on his r. forearm the discos, which he keeps in position with his l. hand. Beside him on the r. is a square basis on a plinth (altar?), on which a mantle is laid. On l. in the field, ΚΑΛΟΣ, *καλός*. Exergue left red.

Exterior: (*a*) **Two athletes and a paidotribes.** The paidotribes stands on the r., wreathed, and closely draped in his himation, and resting his r. on his forked staff. On the l. a youth moves towards him, holding out in both hands haltêres: in the centre stands one *en face*, looking at the jumper, and resting his r. on two rods, probably for hurling. The central figure wears a wreath, and the jumper a fillet with a vertical piece over the forehead.

(*b*) **Three athletes** in the same relative positions. The one on the l. holds up in his r. a strigil, and converses with the central figure, who extends his r. towards him, supporting on his bent l. arm a discos, holding it on a level with his shoulder. The r. hand figure rests his r. on two hurling-rods, and has his l. arm akimbo. On the r. is a stelè. All three figures wear a fillet with a vertical piece over the forehead.

[Found in a tomb which contained also a small black-figure hydria and other vases.]

E 97. KYLIX. Ht. 3⅜ in. Diam. 8⅞ in. Drawing rude. Purple inscriptions, head-dresses, and cords of aryballos: inner markings in faint brown. Eye of simple profile type. Beneath each handle is a palmette on a palmette inverted; above the insertion of each handle is painted an ivy leaf with stalk.

Interior: Within a circle of sets of four and three mæanders separated by red cross squares, a **nymph with thyrsos** standing to r.; she wears Ionic chiton and himation, and her hair is looped up and confined with a fillet wound thrice round it; she holds the thyrsos by the stem upright in r. In the field, unintelligible letters. The exergue left red.

Exterior: (*a*) **Three ephebi.** On l. one stands with r. extended resting on staff: he is confronted by the central figure, who addresses him; on r. the third (r. arm akimbo, l. resting on staff) stands *en face*, but looks at the others. Each wears a mantle and a fillet with straight piece over forehead; the central figure is closely muffled in his mantle, so that only his r. hand projects beneath his chin. In the field hang, on l., an aryballos from a hook; then a pair of tablets tied round with a cord, in which the stylus is inserted; a purse, and a cruciform object. In the field, unintelligible letters.

(*b*) **Similar scene.** The figure on l. leans forward against his staff, extending both arms as if in conversation with the central figure, who confronts him, holding upright in his r. a spear (?). The figure on r. is closely wrapped in his mantle, and leans forward to l. against his staff. Beside this last figure hang a pair of tablets with stylus, as before; a purse, and from one hook a strigil, sponge, and aryballos. Between the other two figures is a cruciform object. Letters in field.

E 98. KYLIX. Ht. 3½ in. Diam. 8⅞ in. Nola. Blacas Coll. Broken and repainted; the interior has lost almost all the original surface. Careless drawing. White is used for the fillets and the strings of the taenia. The eye is of the simple profile type. Beneath and beside each handle a palmette, on a palmette inverted, with spreading tendrils.

Interior: Within a circle of single mæanders interspersed with five red cross squares, a **woman** *en face*, head turned to l., extending to l. with her r. hand part of a taenia which she holds in her l. She wears a sleeved chiton, himation and saccos. On l., part seen, a rectangular box.

Exterior: (*a*) A **woman**, like that just described, between **two draped ephebi**; towards the one on l. she holds out a toilet-box with her r.; this figure rests his r. hand on a staff; the other stands *en face*, with his r. akimbo, but looks to l. In the field hangs a taenia. The ephebi wear fillets.

(*b*) **The same**; here the youth on r. leans on a staff, and the woman offers him the box. The other holds out towards her in his r. a strigil.

Beneath the foot, incised characters: ΜΑ.

E 99. KYLIX. Ht. 3¾ in. Diam. 9¼ in. Cameiros, 1864. Tomb No. F 199. Drawing careless. Eye of transition type. The surface has been ruddled. Below each handle is a single palmette, and a tendril is painted as springing from the insertion in each case.

Interior: Within a circle consisting of single mæanders with four red cross squares, a **youth** standing beside a column, pointing with his r. towards a loutron part seen on l. He stands *en face*, wearing an himation, which covers the l. arm and is passed over the back of the head.

Exterior: (*a*) Draped **youth with chelys, between two draped figures** leaning on staves. The figure on r. is bearded, and has r. arm akimbo: from the action of his l. he seems to be addressing the youth with the lyre. The other figure is also a youth. In the field a sponge, strigil and aryballos hang from a hook.

(*b*) **The same**, except that the two side figures are both like the bearded figure in *a*. The head of the youth with the lyre is broken away; and there is nothing hanging in the field.

[Found in a sepulchral chamber with strigils, spindle whorls, and the hydria E 188.]

E 100. KYLIX. Ht. 3 in. Diam. 8¾ in. Vulci. Blacas Coll. The foot does not belong. Purple is used for the flame, head-dresses, cords of basket and plectrum in exterior scenes. No inner markings. Eye in profile. Beneath each handle, a palmette, with tendrils terminating in a leaf.

Interior: Within a circle of alternate mæanders and red cross squares, a **woman** standing to r. **before a burning altar** in form of an Ionic capital with volutes and egg moulding, half seen on r., on which she is pouring wine from a phialè. She wears a sleeved chiton, a himation, and a saccos with purple loop at the end.

Exterior: (*a*) **Symposion**: Three figures reclining to r. on the ground-line; each leans his l. arm on a cushion folded in two. The central figure, who is bearded, holds up in his r. a chelys towards the l. hand youth, who turns to receive it; the youth on the r. holds against his breast a cotylè (black silhouette). Beside this figure hangs a basket, and beside the l. hand figure his staff leans against the background.

(*b*) **Similar scene**: In this case the central figure (a youth) turns to r., playing on the flutes, towards the youth on r., who, with head thrown back and r. arm clasped over the crown, seems to be singing (cf. E 38, and Hartwig, *Meistersch.* p. 325, note 1). The l. hand youth holds out on his r. a cotylè towards the l. On the r. of the central figure hangs a basket, on the l. a lyre. All the figures in both scenes wear himation over l. shoulder, and fillet.

Below the exterior scenes a red band, on which are painted a series of objects in black silhouette, as follows: below the bearded man in *a* a basket, next on r. a pair of boots, a cotylè, oinochoè, kylix, keras, pair of sandals seen in perspective, a pair of boots, a cotylè, pair of boots, cotylè, kylix, oinochoè, pair of sandals in perspective. [Cf. E 64, E 70.]

E 101. KYLIX. Ht. 2½ in. Diam. 6¾ in. Much broken; a good deal of all three designs wanting, and surface corroded; one handle restored. Careless drawing of latest style. A few inner markings in thinned black. Eye in profile. Beneath and beside each handle, a quadruple palmette ornament.

Interior: Within a circle of single mæanders interspersed with chequer squares, a **pair of ephebi**. The one on r. moves forward as if stepping down from a height towards the other, who stands with bent body and beckoning l. hand, holding forward in r. a strigil. Both feet rest on a black line concentric with the border.

Exterior: (*a*) **Three athletes**: The central one bends forward to l. with both arms extended together in front, as if about to jump (cf. E 5): the one on r. seems to be encouraging him: the one on l. draws back, holding out a strigil in his r.

(*b*) **Similar group**: Here the central figure, *en face*, with legs apart and bent, scrapes his l. breast with a strigil, and turns to talk with the one on l. The one on r., with r. arm arched over head, scrapes his shoulder (?) with a strigil.

E 102. KYLIX. Old No. 818. Ht. 3⅞ in. Diam. 10 in. Vulci. Durand Coll. No. 200. Spirited composition; drawing in parts careful, and in parts very rough. Purple wreaths of Seileni and rein in *b*. Inner markings in light brown, which is also used to indicate the rough hair on the mule's legs. Eye in profile. Beneath and beside each handle, an elaborate quadruple palmette (as E 93).

Interior: Within a circle of single mæanders, **Seilenos riding on a mule.** The mule, saddled with a pack-saddle (ἀστράβη, cf. Hartwig, *Meistersch.* p. 564), and bridled, and with head erect, moves slowly to l. **Seilenos** is seated side saddle, so as to front the spectator, with his feet crossed, and looks to r.; he has on his l. arm a thyrsos, and his r. lies loosely on the shoulder of the mule.

Exterior: (*a*) **Dionysos riding on mule between two Seileni dancing. Dionysos** (bearded, long hair, wreathed with ivy, short chiton, mantle floating back from l. arm, high endromides with flaps) bestrides the mule, which moves slowly to r. He carries a thyrsos in his r., and extends his l., throwing back his head as if singing. Before him a **Seilenos** dances forward on to his l. foot, with head thrown back, his r. arm extended sideways, and swinging with his l. his thyrsos behind his back. From the stem of this thyrsos sprouts a shoot of ivy. Behind Dionysos a second **Seilenos** moves forward in a crouching posture, slapping his thigh with his l. and extending his r. in front of him, with thyrsos set upright on the ground.

(*b*) **Similar scene.** Here it is a **Seilenos** who reclines upon the mule, as on a couch, resting his elbow on the withers and his crossed legs along the crupper. In his r. is a thyrsos with ivy-shoots, with which, held head downwards, he seems to beckon the figure following, or else to be beating the mule. This figure springs forward upon his l. foot, holding up in his l. a blazing torch; his r. arm is in a peculiar position, arched in front of his forehead with fingers pointing downwards. The mule is led by the rein by a third **Seilenos**, who walks forward on r., holding up in his l. a torch. The thyrsos of the riding Seilenos has a very small head, composed apparently of five ivy leaves. The Seileni throughout are wreathed with ivy. The mules have the cross mark on the shoulders clearly indicated in black.

Under the foot, an incised character, Λ.

[For Seilenos reclining on a mule, cf. Clarac iv, 696, no. 1610 A.]

E 103. KYLIX. Old No. 969. Ht. 3¾ in. Diam. 9⅝ in. Murray, *Designs from Greek Vases*, no. 61. Much shattered, but nothing of the designs wanting. Florid style. Purple is used for flowers, headdresses, and fringes of sashes, &c. Inner markings in fine black: eye in profile. Beneath and beside each handle an elaborate quadruple palmette ornament.

Interior: Within a circle of mæanders separated by dotted chequer squares, a **woman** seated to r. on a chair, approached by an **attendant**, who holds upon her r. a large oblong box, a pyxis on foot, with cover, resting upon it, and a taenia: in her l. is a string of beads. The seated woman rests her r. elbow on the back of her chair; she wears a sleeved chiton girt at the waist, himation around her legs, and earrings, and her hair is looped up with a double sphendone radiated over the forehead. The attendant wears a girt chiton with apoptygma, a fillet with a radiated stephanè, and earrings. A broad exergue left red.

Exterior: (*a*) **Apollo between two nymphs** (?). **Apollo**, a full-grown youth of effeminate type, with long wavy hair falling on his shoulders and wreathed, resting his l. on a branch (or tree?) of laurel which he holds upright, stands in three-quarter face to l.: in his r. he holds the end of a small mantle, which passes at his back and hangs over his l. forearm. He looks towards a woman (priestess?) on l., who offers him a phialè, which she has filled from an oinochoè hanging in her r.; she wears a sleeved chiton, a himation leaving r. shoulder free, and her hair in a knot supported by an embroidered double sphendonè. On r. an attendant stands holding up in her r. a curious object, somewhat in form of a fleur-de-lis, coloured purple: on her l. hand is a rectangular box, on which is a semicircular object: she wears a chiton schistos, girt and with a colpos: her short hair is wound round with a fillet.

(*b*) **Artemis** (?) **between similar figures. Artemis** stands to l., her l. hand resting on a sceptre, holding up in her r. an object like a fleur-de-lis, similar to that in *a*; she wears a Doric chiton schistos, girt at the waist, with a shawl-shaped garment hanging at her back from the shoulders; this garment is embroidered with trefoils and fringed at the edge. Her hair is looped up, and confined with a fillet ending in trefoils; she wears a radiated stephanè and earrings. The woman on the l. carries on her l. a rectangular box, of which the lid is raised, and a fringed taenia; with her r. she raises above her r. shoulder the edge of her himation; she wears a sleeved chiton girt at the waist, himation leaving r. shoulder free, and earrings, and her hair is looped up with a fillet, as before. Behind her in the field hangs a taenia. The other woman holds on her l. a rectangular box decorated in three horizontal bands and with a curved handle on lid; in her r. a mirror: she is dressed like the last.

[Under the foot incised characters, old Cat. pl. B 969.]

E 104. KYLIX. Old No. 819. Ht. 4⅛ in. Diam. 11¼ in. Vulci. Durand Coll. No. 298. Murray, *Designs from Greek Vases*, no. 62; *cf.* Hartwig, *Meistersch.* p. 675, note 1. Much broken; a small piece wanting in *a* and *b*. Style apparently in imitation of a good design, but extremely careless in execution. Brown is used for inner markings. Eye of fully developed profile type. Beneath and beside the handles, a quadruple palmette ornament.

Interior: Within a circle of single mæanders, interspersed with six red cross squares, **Heracles strangling the Nemean lion. Heracles**, youthful and beardless, bending forward to r., has locked both arms from above around the lion's neck, and with his head pressed downwards against its mane, compresses the throat so that the jaws are open and tongue protruding. The fore paws of the lion are planted on the thighs of Heracles, whose club has fallen behind him. The contest takes place on rocky ground, which is indicated by an irregularly-shaped space left red. The hair of Heracles is crisp and curly; the curls indicated by raised dots.

[For beardless type of Heracles, cf. *Jahrbuch*, 1893, p. 161.]

Exterior: (*a*) **Heracles driving off the cattle of Geryon. Heracles** (bearded, lion-skin over head and girt at waist, with tail looped up in it), holding club in r. and cornucopia (?) on l. shoulder, moves to r. behind three bulls, the foremost of which, drawn in foreshortening almost *en face*, turns its head to look back at Heracles. Beside the hindmost bull, in the background, is a leafless tree with six branches.

[The cornucopia is uncertain, in consequence of a fracture. For Heracles with this attribute, cf. *Ann. dell' Inst.* 1869, pl. GH, and Roscher, s.v.]

(*b*) **Heracles (?) and the Cretan bull. Heracles**, youthful (as in interior scene), distinguishable by the club which has dropped at his feet, bending forward to r., has caught the bull by both horns as it springs forward, and seems to be forcing it backward ; his head is passed under that of the bull, so that the bull's muzzle rests on the shoulders of the hero. Beside the bull, in the background, a **bearded man** stands looking on, who raises his r. with a gesture of surprise ; he wears a mantle and leans forward against his staff. On the r. stands another bearded spectator (**Iolaos** ?), wearing a short girt chiton, the lower part decorated with a border of vertical black rays, and a skin, and carrying a club on his l. shoulder ; he raises his r. with a gesture of surprise. The skin does not seem to be that of a lion, but is more like a nebris.

E 105. KYLIX. Old No. 975*. Ht. 4⅜ in. Diam. 10¾ in. Millingen Coll. 1847. Broken into numerous fragments, and surface of *int.* much decayed in parts, but nothing important wanting. Style as E 104. No purple ; brown inner markings. The cup in *b* and the staff of the r. hand figure in *a* are drawn in silhouette against the red of the figures. Beneath and beside each handle, a triple palmette ornament.

Interior : Within a circle consisting of sets of four mæanders separated by red cross squares, **Theseus** (?) **with the bull of Marathon.** The **bull** springs to r., but is restrained by **Theseus**, who grasps it by the r. horn with his l. ; in his r. he holds a club ; he wears a cap (perhaps a badly drawn petasos of the archaic form), and a mantle hangs from his shoulders. Feet on border.

Exterior : (*a*) **Komos.** On r. a youthful figure dances to r., looking round, his r. foot raised to level of his knee ; he is followed by three bearded men ; the foremost carries a kylix in his l. ; the second starts to l., looking back, his r. hand raised in surprise ; the third walks to r., resting his r. on his staff. All wear a fillet with a bow over the ears, and a mantle on the l. arm or shoulder, and all have staves except the figure with the cup.

(*b*) **Similar.** On r. a youth stands to l. on tiptoe, as if marking time, and plays on the flutes : towards him come two youths, the foremost turning round to address the other, who holds on his r. a kylix. On l. a bearded man moves away to l., exactly resembling the figure moving to l. in *a*. All the figures are attired similarly to those in *a*.

E 106. KYLIX. Ht. 3¾in. Diam. 8¾ in. Campanari Coll. Anciently (?) mended with rivets. Late style. Purple fillets, fruits, straps, and wreaths. Round *int.* a circle composed of sets of three mæanders separated by dotted chequer squares. Below and beside each handle, a quadruple palmette ornament. Below *ext.* a thin red line.

Interior: **Toilet scene.** A woman in long chiton with sleeves, himation, hair with fillet twice wound round it, moves to r., holding in l. a string of beads; she looks round to l., holding up in her r. a large alabastos with straps towards a woman who follows, holding on her l. a square box with three fruits on it, and a taenia: she wears a Doric chiton with apoptygma girt, and earrings, and her hair is looped up with a radiated fillet. The exergue is left red.

Exterior: (*a*) A wreathed **youth,** in chlamys and high laced endromides and holding in his l. two spears upright, takes with his r. a string of beads from a box with raised lid which a **woman** on l. holds on her l. hand, together with a fillet with trefoil ends: with her r. she raises the edge of her dress from her shoulder. On the r. a second **woman** moves away to r. looking back. Both women are dressed like the first in the interior.

(*b*) **Similar scene.** Here the youth holds the spears in his r., and from his l. hang a string of beads. The l. hand woman has no fillet in her l. and wears a radiated fillet: her box is closed, and on it are three fruits: the other has a similar box with fruits, and with her r. raises an edge of drapery from her shoulder.

E 107. KYLIX. Ht. $3\frac{1}{2}$ in. Diam. 9 in. S. Agata dei Goti. Temple Coll. Wernicke, *Lieblingsn.* p. 60; Klein, *Lieblingsinschr.* p. 87, wrongly classes this under "Unteritalische Vasen." Style careless. Broken, but nothing wanting. The inscriptions are in vermilion, and the surface has been ruddled. Sketch marks in a lighter colour. Eye of transitional form. Ear in form of an ellipse with upright stroke in centre.

Interior: Within a border formed by a wreath of olive between two thin red circles (Diam. $8\frac{1}{4}$ in.), **Nikè with phialè before a youth** leaning on a staff. **Nikè** (on l.) holds the phialè on her r. against her breast, and with l. holds the skirt of her dress at the thigh: she wears a saccos, and a sleeveless chiton with girdle. The youth has his r. arm akimbo and stands in three-quarter back view: his staff rests against his l. arm, which is covered in his himation, the body and r. arm being left uncovered. Above, ΚΑΛΟΣ ΑΡ+ΝΟΣ (*sic*), καλὸς ’Αρχ(ῖ)νος. The feet rest on a red exergue.

Exterior: (*a*) **Nikè between two youths.** On the r. is a figure similar to the youth in the interior scene. In the centre **Nikè** (dressed as before, but with a himation covering body and l. arm, and a fillet around her saccos) is about to move to l., but turns to look at him, raising the edge of her dress as before with her r. On the l. a youth, closely muffled in an himation which covers apparently a petasos at the back of his neck, moves to l., looking back and beckoning with his r. hand which emerges from the mantle on his breast. Above, ΚΑΛΟΣ, καλός.

(*b*) **Similar scene.** The r. hand figures are the same: the l. hand figure has no petasos, has r. arm and shoulder free, and stands with r. akimbo, *en face*, but looking to r. Above, ΚΑΛΟΣ, καλός. The himation of **Nikè** and of the figure confronting her in both the *ext.* scenes has a curious ornament at the side.

E 108. KYLIX. Old Nos. 971*** and 1624. Ht. $2\frac{3}{4}$ in. Diam. $7\frac{1}{2}$ in. Purchased at Braun's Sale, 1851. The interior is engraved, Hartwig, *Meistersch.* p. 59, fig. 8, in connection with the fisherman type in the interior of a cup by Cachrylion. Drawing careless, especially in interior. White is used for wreaths, sashes, fillets, and the rod and line: no inner markings. Beneath and beside the handles, a debased palmette and helix ornament.

Interior: Within a circle consisting of mæanders separated by squares with dotted quarters, **Seilenos fishing.** He squats to r. on a rock jutting out from the border on l., and with his rod in r. has hooked a fish which he draws in, preparing to grasp it with his l. The colour in which the rod and line were painted is almost entirely faded.

Exterior: (*a*) **Two ephebi:** the one on r. wears a mantle and holds upright in his r. a thyrsos: the other, confronting him, is nude, and leans forward with his l. foot resting on higher ground, with both hands in a position as if they had contained some object now wanting. The thyrsos has a taenia tied around the stem. Both figures wear a fillet. On the l. hangs in the field a discos (?), half seen.

(*b*) **The same:** except that the figure on l. has both feet on the same level, and leans forward against a staff which keeps up his himation: he holds a wreath (?).

E 109. KYLIX. Ht. $3\frac{1}{2}$ in. Diam. $9\frac{7}{8}$ in. Nola. Blacas Coll. *Musée Blacas*, pl. xx, pp. 60–3; *Él. Cér.* iii, pl. 33, p. 83; *Ann. dell' Inst.* 1831, p. 145, no. 300; and 1832, p. 106. Much broken; half of the interior and of *b*, and one handle and the foot are restorations. Drawing in late debased style. Eye in profile. Beneath and beside each handle, a triple palmette ornament.

Interior: Within a circle (diam. 7 in.) of large mæanders separated by chequered squares, **Triton** to r.: he is bearded, and has long fimbriated fish tail; his body is wanting from below the shoulders to half way down the tail: but he seems to have worn an embroidered chiton and a mantle: the head is radiate. Below his tail are remains of objects* which probably indicated the sea. The trident in his l. is certain from the traces that remain.

Exterior: (*a*) A **woman** seated to l. looking to r. between **two nude athletes.** She holds up in her r. a flower (?), and wears a chiton embroidered on the breast, earrings, and a radiated stephanè. The figure on l. holds up a flower (?), the one on r. a strigil; each wears a fillet.

(*b*) A group restored much as *a*. The only part preserved is a fragment with the legs of the l. hand athlete.

E 110. KYLIX with low foot. Old No. 1621. Ht. 4 in. Diam. $8\frac{1}{4}$ in. Hamilton Coll. D'Hancarville, iv, pll. 119–21. Late style. White berries of thyrsos and ivy, earrings, and rays of fillet. Ornaments throughout like E 130.

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* Panofka imagined he saw in these shells (?) an inscription, ΝΗΡΕΥΣ.

Interior : **Dionysos and a Mænad** : **Dionysos**, beardless, with radiated fillet and long hair falling on his shoulders, is seated, in three-quarter face to l., on a rock on which his mantle is laid, the end passing over his r. thigh : in his r. he holds upright a thyrsos, his l. rests on the rock. Confronting him on l. is a **Mænad** in long chiton with apoptygma, radiated fillet, earrings, and hair knotted on crown, who holds on her l. a phialè, in her r. an oinochoè at her side. The exergue is left red.

Exterior : (*a*) **Three athletes** conversing. The one on l. holds up in his r. a strigil ; the central one looks at him, holding up a strigil in his l. The one on r. leans on a staff ; this figure and the first have a mantle on one shoulder. All have radiated fillets.

(*b*) **Similar group.** The one on the l. raises his l. foot, bending forward with both hands as if lacing a sandal. The central figure, *en face*, looks at him and extends his l. towards the third, who with mantle on l. arm leans against a staff. All three wear radiated fillets.

E 111. KYLIX. Old No. 968. Ht. $2\frac{7}{8}$ in. Diam. $7\frac{1}{8}$ in. Till Sale, 1844, lot 137. Late coarse style. Much repaired and restored. Purple (or white ?) fillets. Around the interior scene, a band of roughly-drawn mæanders separated by dotted cross squares. Beneath and beside handles, three palmettes.

Interior : A draped **ephebos** in fillet to l., holding upright in r. a thyrsos. On each side an object very roughly drawn, part seen : that on l. seems to be part of a square base, that on r. a loutron.

Exterior : (*a*) **Lampadedromia ?** A nude ephebos on l. moves forward to receive a lighted torch, such as was used in the torch-race, from a draped ephebos : both wear fillet.

(*b*) **Similar group** : here the one on l. holds up a large discos (?) ; the draped one holds upright in his r. a palm branch.

E 112. KYLIX. Ht. $4\frac{1}{2}$ in. Diam. $8\frac{7}{8}$ in. Presented by T. S. Smith, Esq., 1866. Much broken. Late style. The band of figures and the handles are genuine ; the remainder seems made up from parts of another vase. White is used for the fillets.

Interior : Around the lip a wreath of laurel, which seems to be almost entirely modern.

Exterior : (*a*) **Four youthful nude figures** moving to l. The first and third (from l.) turn to converse with the second and fourth. The third figure rests his r. on a staff.

(*b*) **Similar** : Here the same figures converse in pairs confronted. The second is seated on a rock. Beneath and beside each handle, a triple palmette. All the figures wear white fillets. Below the scenes a thin red line.

E 113. KYLIX, with low foot. Shape fig. 3. Old No. 985. Ht. $2\frac{1}{8}$ in. Diam. $6\frac{1}{2}$ in. Hamilton Coll. Style heavy and clumsy. Purple used for the fillet, wreath (?), and the straps of the aryballos. Inner markings very slightly indicated in light brown. Below the r. arm is a row of dots, possibly intended to represent ribs ; on the r. upper arm a curious mark, perhaps intended for muscle. The hair over the forehead is treated in the archaic method, as a row of curls. The eye, however, is of the simple profile type.

Interior: Within a thin red circle a **youth** standing to r., his r. hand raised holding a wreath (?), his l. at his side holding the pick-axe (scapanè) of a leaper; he wears a fillet with a vertical piece over the forehead. Behind him is a stelè or goal, on a plinth half seen: above it, an aryballos with straps, hanging from a hook. Both feet rest on the border.

E 114. KYLIX, with low foot. Old No. 984. Ht. 1⅞ in. Diam. 6½ in. Hamilton Coll. *Jahrbuch*, i (1886), p. 12, gives cut; Müller, *Handbuch der cl. Alt.*^{2} vol. v, pt. 3, pl. 4, fig. 2. Slightly chipped lip. Surface in bad condition in parts. Graceful style Purple is used for the fillet and the straps of the aryballos. Eye in profile. Hair over forehead a row of dots.

Interior: Within a thin red circle a **youth** standing to r., with uplifted r. hand, before an altar half seen; he wears a fillet with a vertical piece over the forehead. His l. arm is not seen, but seems to hang at his side. Behind him hangs by a long loop an aryballos. The altar is of unusual form, having in place of the volutes and egg moulding a broad torus moulding.

[For this design, cf. E No. 113, which it closely resembles; the attitude may be that of praying, or, more likely, of taking an oath, cf. note on E 63, *ante*.]

E 115. KYLIX, with low foot. Ht. 1½ in. Diam. 5⅛ in. Presented by G. Witt, Esq., 1868. Intact; surface in very good preservation. Brown inner markings, only traceable on thigh. Eye in simple profile. The surface has been ruddled.

Interior: Within a thin red circle, a **youth** standing to l. before a cube (half seen), over which he bends, extending his r. downwards towards it, his l. behind him. On l. hangs a strigil.

E 116. KYLIX, with low foot. Ht. 2 in. Diam. 6⅛ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 28. Broken, but nothing of design wanting. Surface generally good. Purple used for fillet: inner markings in light brown. Eye in profile.

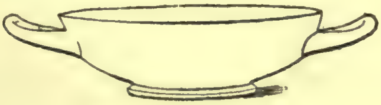
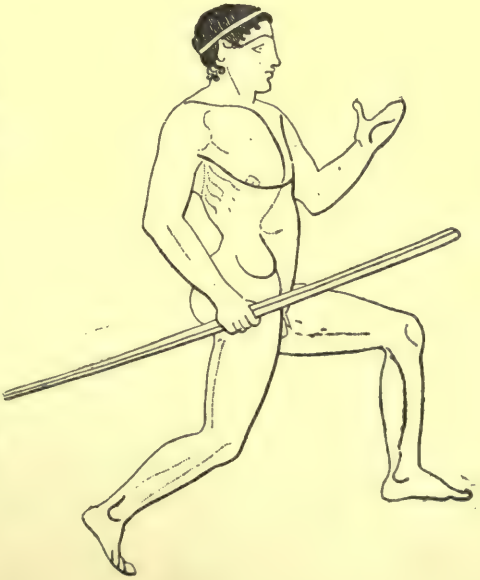


FIG. 22 = E 116.

Interior: Within a thin red circle an **athlete** running to r. holding up l. hand; in his r. at his side a pair of hurling rods; he wears a fillet. His r. foot rests on the border.



E 117. KYLIX, with low foot. Ht. 2¼ in. Diam. 6¼ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 15. Nearly intact. Surface in good condition. Careless drawing, but fine lines. Purple used for the wreath. Eye in profile type.

Interior: Within a thin red circle a **youth** wreathed, wearing himation, and resting r. on crooked staff, stands to r. looking upwards. Behind him, a stelè or goal (?) on a plinth, part seen.

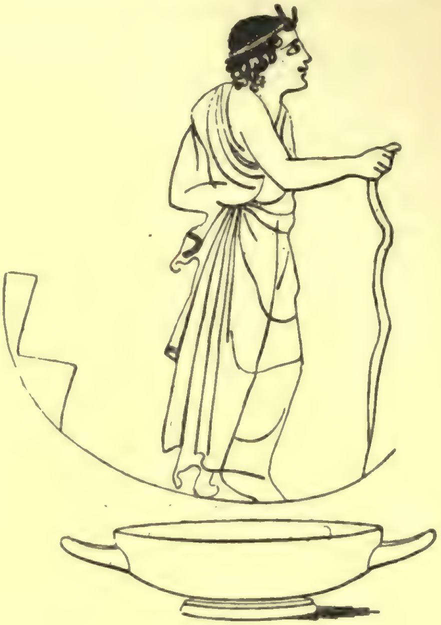


FIG. 23 = E 117.

E 118. KYLIX, with low foot. Ht. 1¾ in. Diam. 5½ in. Cameiros, 1864. Tomb no. F 50. About one quarter of lip broken away; surface much injured by corrosion. Graceful style. Inner markings of body and wings in a colour which is now a bright yellow. The surface has been ruddled. Eye in profile.

Interior: Within a circle composed of two red lines very close together, **Eros** moving to r. in a slightly bent attitude, putting forward his r. hand with fingers bent as if holding something. On his l. hand is seated a hare, and a mantle hangs from his l. forearm. He wears a fillet, to which is attached a dotted rosette over the forehead, both coloured purple.

[Found outside a child's tomb, together with the hydria E 173.]

E 119. KYLIX, with low foot. Ht. 2 in. Diam. 6½ in. Purchased at Castellani Sale 1866. The surface has suffered slightly. Brown inner markings. Eye of the developed profile type. The exterior is decorated with a diamond check pattern, the chequers alternately black and dotted red, arranged obliquely: under each handle is a black palmette between two vertical bands of zigzags.

Interior: Within two concentric red circles **Two Athletes**; the one on r. is *en face*, but turns his head towards his companion, who holds up in his l. an aryballos, having in his r. a strigil: the other has also an aryballos hanging from a cord in his l. The figures stand on a black line which cuts off an exergue left red.

E 120. KYLIX, with low foot. Old No. 979. Ht. 1⅞ in. Diam. 6¾ in. Nola. Durand Coll. no. 415. Overbeck, *Her. Bildw.* p. 665; Heydemann, *Iliupersis*, p. 18, note 6, E. The folds of the woman's dress are in light brown: her wreath in a colour which is now greyish. Eye of developed profile type.

Interior: Within a double circle of red lines, **Neoptolemos killing**

Polyxena (?). The woman is dressed in an undergirt sleeveless chiton, with stethodesmos, and her hair is looped up under her wreath. She raises both arms, palm upwards, with an imploring gesture towards the man, who raises his r. above his head (not shown, but probably holding sword drawn from scabbard in l.) to despatch her; he wears a chlamys, endromides and a pilos (these last half seen). The altar is of a form developed from an Ionic capital, and has rudimentary volutes and egg moulding. Exergue left red.

[The subject of this scene appears to be uncertain. Various other suggestions have been made, as Orestes killing Clytaemnestra, or Hermionè; Alcmaeon killing Eriphylè: De Witte, Overbeck and Heydemann all agree in calling it the sacrifice of Polyxena by Neoptolemos.]

E 121. KYLIX, with low foot and offset lip. Old No. 975. Ht. $2\frac{5}{8}$ in. Diam. $2\frac{1}{2}$ in. Towneley Coll. no. 503. Surface in bad condition. Drawing careless and mannered. Beneath each handle is a palmette, from which issues on each side a tendril ending in a flower.

Interior: Within two concentric circles, **two women conversing.** The one on l. is seated on a rock, closely muffled in drapery: the other stands to front, with face turned to l. and holding in her r. a sceptre. Both wear sleeved chiton, himation, and a fillet looping up the hair.

[This scene is identical with the interior of E 122.]

Exterior: (*a*) **Symposion** of a bearded man and an ephebos: both recline to r. on a long cushion or mattress, decorated with vertical stripes, and resting on the ground. The youth looks round at his companion, who looks downwards, and holds in his r. a phialè. They lean on striped cushions, and wear mantles leaving the r. shoulder free, and woollen fillets. In the field hang two pairs of objects roughly drawn, boots or halteres (?).

(*b*) **The same**, except that here the bearded man looks at his companion.

E 122. KYLIX, with low foot. Old No. 976. Ht. $2\frac{11}{16}$ in. Diam. $8\frac{5}{8}$ in. Nola. Durand Coll. no. 227. *Él. Cér.* i, p. 81 gives cut of *a*; Knapp, *Nikè in der Vasenm.* p. 56, note 1. Drawing rude. Eye in profile. Beneath and beside each handle a palmette, from which sprouts on each side a long tendril with three spirals, terminating in a flower. The foot on its under surface is decorated with a series of concentric circles, partly painted and partly moulded.

Interior: Within two concentric thin red circles, **Two women conversing.** The one on l. is seated on a rock, closely muffled in drapery: the other stands *en face*, but looks at her, her r. resting on a sceptre. Both wear a sleeved chiton, himation, and fillet looping up the hair. Exergue left red.

Exterior: (*a*) **A woman with sceptre,** and a **winged figure, Nikè** (?), running toward her. The woman is exactly like the figure holding sceptre in the interior, and stands in the same position on r. On l. **Nikè**, muffled in himation and wearing chiton and fillet, runs towards her. Between them hang two uncertain objects (a pair of boots ?).

(*b*) The same repeated.

E 123. KYLIX, with low foot. Ht. $1\frac{1}{8}$ in. Diam. $5\frac{1}{8}$ in. Cameiros, 1864. Tomb no. F 216. The surface has been ruddled. The eye is of the simple profile type.

Interior: Within a circle of single mæanders, a **boy** in shoes and himation runs to r. in an attitude of attack, his staff clubbed in his r. at his side, his l. under his mantle extended as a shield. On the l., and forming a background for his r. foot, is an object of irregular shape, part seen, perhaps part of a rock (?).

[Found in the tomb of a child, with a black figure hydria B 350, and a cock in terra-cotta.]

E 124. KYLIX, with low foot. Ht. $2\frac{3}{4}$ in. Diam. $7\frac{3}{4}$ in. Castellani, 1873. Style corresponding to the black-figure "miniature" painting (cf. B 401–425). Purple used for fillet of warrior and sandals: inner markings in fine strokes of light brown. Eye as p. 4, fig. *f*, with disc against closed inner angle. Beneath and beside each handle, a triple palmette ornament, with tendrils terminating in buds.

(*a*) **Youthful warrior arming.** He sits on a chair on the r., a mantle around his thighs, and bends over, fastening with both hands a sandal upon his r. foot, the cords of which he draws tight: the l. foot is already shod, and he wears a fillet. On the l. a woman stands holding out towards him in her r. a helmet with the cheekpiece turned up. She wears a sleeved chiton and a himation, and her hair is looped up and confined with a fillet. Behind her is a diphros with striped cushion, on which is laid a mantle and a cuirass. Above the group is a shield, half seen, with device of a lion bounding to l.

(*b*) **Similar scene.** Here the youth is seated as in *a*, but leans back, raising both his arms to take down the shield, which is half seen, and has the device of a lion crouching to l. The woman here wears a Doric chiton with apoptygma, and her hair falls down her back, confined with a fillet. She stands *en face*, but turns her head to r., and holds up in her l. a cuirass without pteryges, modelled like the human body: in her r., which hangs down, is a mantle. On a diphros on her l. is a tall conical helmet with stepped cheekpieces, and crest set in a curious wheel-shaped piece. By the side of it is a spear stuck nearly upright in the ground.

E 125. KYLIX, with low foot. Old No. 977. Ht. $2\frac{9}{16}$ in. Diam. $8\frac{1}{4}$ in. Nola. Durand Coll. no. 135. Slightly broken, but generally in good condition. Minute style. The lip is "off-set," and the under side of the foot is elaborately moulded in concentric circles, partly coloured black, partly a deep red. Light brown for inner markings and for the surface shading of the hill in *a*. Eye of developed profile type. Beneath each handle, a palmette, from which branches on either side a tendril with flower.

Interior: A rosette stamped in the black glaze.

Exterior: (*a*) On r. **Seilenos** reclining on a rock, on which are strewn ivy tendrils, and leaning back against a diota which is wreathed with ivy; his l. leg is bent under him; on his l. arm is his thyrsos; in his r. he holds out a cantharos towards a **Nymph**, who approaches from l., her head thrown back, playing on a chelys; she has long hair and wears a sleeved chiton with apoptygma, and a himation on her l. arm; behind her stands a tree with forked branches, but no leaves.

(*b*) A **Mænad** (Doric chiton with apoptygma, himation knotted round waist, hair looped up with fillet) runs away to r., looking back and brandishing her thyrsos at a **Seilenos**, who, with body bent and elbows at sides, dances after her.

[The head of the Seilenos is exaggerated out of proportion, and probably intended to suggest the mask of Satyric comedy.]

E 126. KYLIX, with low foot. Old No. 986. Ht. $2\frac{3}{8}$ in. Diam. $7\frac{3}{8}$ in. Nola. Durand Coll. no. 654. Furtwängler, *Eros in der Vasenm.* p. 16. The upper part of one handle is wanting: the surface on exterior injured by fire: part of the interior has suffered from a flaw in baking. Minute style; glaze brownish. The wreaths, cord, and the plectra are in a colour which has turned whitish. Inner markings in faint brown. Eye fully developed profile type. Beneath each handle a palmette, from which branches out on each side a tendril terminating in a flower.

Interior: Within a thin red circle, a **youth**, nude, wreathed, standing to r. with knees bent, as if under the weight of the situla (?), which he holds up in both hands; on r. a stool, with a striped cushion on it, half seen. Red exergue.

Exterior: (*a*) **Eros** flies to r. towards a **boy** with long hair, who stands holding out a purse in his r., in an attitude as if singing. On the l. another boy appears to be tuning his chelys. All three are nude and wreathed.

(*b*) **Similar scene**, except that the boy on r. holds a cord.

E 127. KYLIX, with low foot. Ht. $2\frac{3}{4}$ in. Diam. $8\frac{3}{4}$ in. Temple Coll. Broken into numerous fragments, which have been subjected to fire and suffered considerably on the surface. Minute style. Beneath each handle a palmette branching out into a helix and flower.

Interior: A star of nine rays on rosette, stamped into the black glaze.

Exterior: (*a*) A **bearded man** in talaric sleeved chiton and himation, holding a sceptre, stands *en face*, but looks to l., holding out his r. hand as if beckoning: on the r. a **woman** (sleeved chiton and himation, hair looped up) runs away to r., looking back, with both arms extended as if in amazement.

(*b*) The same two figures; but here the woman holds the sceptre and the bearded man pursues her to r.

E 128. KYLIX, with low foot. Old No. 974. Ht. $2\frac{11}{16}$ in. Diam. $8\frac{3}{4}$ in. Nola. Durand Coll. no. 368. Tischbein, *Vases d'Hamilton*, i, pl. 21; *Ann. dell' Inst.* 1844, pl. C. (interior only), p. 147; Knapp, *Nike in der Vasenm.* p. 57. Eye in profile. Beneath and beside each handle a palmette with branching tendrils and buds. The under side of the foot is carefully modelled and painted in concentric circles of black and red. Drawing very rude, especially in the interior.

Interior: Within two concentric thin red circles, **Nikè handing a helmet to a bearded figure. Nikè** (on l.) wears sleeved chiton, himation which covers her l., and a radiated stephanè; her long hair is fastened at the end in an oblong ornament. The figure confronting her rests his r. half way up a staff or sceptre: he wears a long chiton and black-bordered himation covering his l. arm, and a fillet. Feet on a black line which cuts off a very small exergue, left red.

Exterior: (*a*) A **bearded figure** (apparently the same as in the interior) standing as before, from whom a **woman** runs away to l., looking back, her arms extended on either side with a gesture of surprise; she wears a chiton and himation, and her hair is looped up and fastened with a sphendonè.

(*b*) **Continuation of** *a* (?). The woman here runs away, with the same gesture, to r., and is pursued by a youth with drawn sword; he wears a short chiton, a chlamys covering extended l. arm, a radiated stephanè, and endromides.

E 129. KYLIX, with low foot. Ht. 3⅛ in. Diam. 9¾ in. Found in a tomb at Nola by the elder Duc de Blacas. Blacas Coll. Surface slightly chipped in parts, and gilt rubbed, but otherwise intact. Drawing florid. In the *int.* shading in a brownish tone is used for the jacket and the tympana; purple for some of the headbands and the lines of ground; gilding for jewellery, headdresses, dots on the tympana, berries on thyrsi, grapes, and stalks of vine, berries of laurel and myrtle and centres of palmettes. The face of Dionysos in the interior is drawn with wrinkled forehead, the wrinkles coloured brown. Inner markings in very thin black. The eye is of developed profile type. Beneath and beside each handle a triple palmette ornament with acanthus leaves.

Interior: Within a circle of sets of four mæanders separated by chequer squares, **Revel of Dionysos and Ariadnè. Dionysos** (youthful, long wavy hair, taenia in bow over ears, radiated stephanè, mantle hanging from l. shoulder and twisted around r. leg) staggers to r., his head (in three-quarter face) thrown back as if he were singing; his l. arm, holding a chelys, hangs at his side; his l. is passed round the neck of **Ariadnè**, who supports him with her r. around his waist. She looks back at him, holding up a tympanon on her l., decorated in the centre with a star. She wears a long chiton, a bordered himation which is kept up by the l. arm, and a jacket open down the front and embroidered with rosettes and a border of spirals; her hair is looped up with a purple fillet, and she wears a radiated stephanè, earrings, bracelets, and a necklace. On the l. **Eros** flies behind them, his head thrown back as if he were singing, and striking with his r. on an uplifted tympanon. He is represented as a young boy, with long wavy hair confined with a fillet. On the r. a sprig of laurel springs from the ground. The feet of the figure rest on no ground-line. Around the scene runs along the lip of the vase a wreath of vine-leaves alternating with bunches of grapes.

[The lyre, the laurel sprig, and the indication of rays on the head would suggest **Apollo** (cf. *Ann. dell' Inst.* 1865, pl. H): moreover he has long hair, whereas the undoubted Dionysos on *ext.* has short hair and is a different type. Apollo is shown in a Dionysiac scene in Stephani, *Compte-Rendu*, 1861, pl. 4. The Phrygian jacket and the tympanon of the woman may mark her as **Kybelè**.]

The exterior scenes fall into two horizontal bands, suggested by the modelling of the vase. On the broad lip is a wreath composed of alternate myrtle-flowers and groups of three myrtle-leaves. On the body of the vase—

Exterior: (*a*) **Dionysos and thiasos. Dionysos** (youthful, nude, wearing a fillet around his short hair) is seated to r. on a mantle spread on rising ground, indicated by purple lines; he leans on his r. elbow, and holds in l. a thyrsos; he turns to look at a **nymph** on l., who brings him a bowl. On his r. another **nymph** brings a cantharos; both are dressed in a chiton girt at the waist, and have hair tied in a knot at back; they wear necklace, earrings and bracelets, and a stephanè (?). On the r. a **Seilenos** dances forward, with head thrown back and snapping the fingers of his r. hand; he has a head-dress like that of Dionysos.

(*b*) **The same.** Here the r. hand **nymph** has no cantharos; her r. rests on her hip, and she stands to r. facing the dancing **Seilenos**, who is here ithyphallic. Beneath and beside each handle is a triple palmette ornament with acanthus leaves.

E 130. KYLIX, with low foot. Old No. 1622. Ht. 2¾ in. Diam. 8 in. Hamilton Coll. Heydemann, *Nereiden mit den Waffen des Ach.* p. 20, no. Q. Late style. Waves, berries and stalks of wreaths, and centrepiece of fillet, white; brown wash on body of sea monster. Around the moulding on interior of lip, a wreath of ivy with berries. Around interior design, a band of sets of five mæanders separated by red cross squares. Beneath and beside the handles, triple palmette ornament.

Interior: **Nereid on Hippocamp with greave of Achilles.** Through the sea (indicated by wavy lines) the Hippocamp moves to r., bearing on its back, side-saddle, a **Nereid** in long chiton with apoptygma girt, long hair tied at the back and wreathed with olive, and earrings: she holds upright on her l. palm, by its lower end, a greave, and extends her r. as if directing the animal; it has the head and fore-quarters of a horse, wide open jaws with teeth, a spiny back in place of mane, and fins in place of fore-legs. The exergue is left red.

Exterior: (*a*) **Three youthful athletes**: one in the centre sits on a bema of two steps, talking to one on r., who confronts him: on the l. a third stands scraping his l. arm with a strigil (apoxyomenos). Each wears a plain fillet with a vertical piece over the forehead.

(*b*) **Similar scene.** A youth on r. leans his l. on a low fluted stelè, and extends his r. arm as if directing the movement of a second, who stands in a bent attitude, as if about to leap or run to r. On the l. a third moves away, looking back and holding up in his l. a lighted torch, such as was used in the torch-race (lampadedromia). All these have a fillet with three upright pieces rising from it.

E 131. KYLIX, with low foot. Ht. 2⅜ in. Diam. 6½ in. Temple Coll. Drawing free and refined. Eye in profile. The tail of the Seilenos in the exterior scenes is indicated by a wash of black between two outlines left red. Beneath and beside each handle, a triple palmette ornament.

Interior: Within two concentric thin red circles, **Seilenos**, wreathed with ivy, moving rapidly to l., looking back and letting fall from his r. hand a keras; he carries a thyrsos sloped along his l. forearm, and a small mantle hangs at his back over both arms. Above his head is an incised inscription, ΝΕΛΕΔΛ, which appears to be modern. Exergue left red.

Exterior: (*a*) **Seilenos and nymph.** **Seilenos**, as in the interior scene, sits to l. holding up a keras on his r., and looks back at a **Nymph**, who dances forward with outstretched r. hand and keras on l.; her hair flies back in wavy tresses, and she wears a long girt chiton with an embroidered piece on the chest, and earrings. Above her is an engraved inscription, ΛΝFΔF, like that in the interior, and probably also false. The seat is not indicated.

(*b*) **Similar group**. Here the **Seilenos**, resting his r. on a thyrsos, moves away slowly to r., looking back at the **Nymph**, who is seated, holding up her r. as if addressing him. Her hair is confined with a fillet wound twice around it.

E 132. KYLIX, without handles and with thick rebated edge. Old No. 983. Ht. $3\frac{1}{4}$ in. Diam. $7\frac{1}{2}$ in. Nola. Durand Coll. no. 640. Style graceful. On the exterior a band concentric with the foot is sunk and left red (cf. E 133). Purple is used for the flames, inscription, pegs, plectrum and cord of lyre, and stephanè. Eye in profile.

Interior: Within a thin red circle, a **youth tuning a lyre.** He stands to r. before a burning altar (half seen), in the form of an Ionic capital with volutes and egg moulding. He strikes the strings with his l. hand, altering the pegs at the top with his r. (cf. E 126); the plectrum hangs loose. He wears a radiated stephanè, and an himation which leaves his r. arm free. On l. in the field ΚΑΛΟΣ, *καλός*. Exergue left red.

E 133. KYLIX, with no handles. Ht. $2\frac{3}{4}$ in. Diam. $6\frac{3}{4}$ in. Temple Coll. Fine condition of glaze and surface. On the exterior two bands concentric with the foot are sunk in the clay and left red. Purple is used for the wreath and inscriptions: no inner markings. The surface has been ruddled. Eye in profile.

Interior: Within a thin red circle a **youth**, wreathed, runs at speed to r., looking back and raising his l. with a gesture of surprise. He wears a chlamys, petasos at back of neck, endromides, and carries in his r. pointing downwards to r. two spears. In the field on r., ΚΑΛΟΣ, *καλός*. Exergue left red.

E 134_1. FRAGMENT of a kylix. Ht. $1\frac{1}{4}$ in. Width $\frac{3}{4}$ in. Naucratis, 1888. Archaic miniature style, perhaps by Epilycos; cf. the fragments signed by him, *Arch. Zeit.* 1884, pl. 17, 1–2. Broken from the lip. The upper part of the chiton has no inner markings: the part below the girdle has groups of folds. Eye archaic. Hair and beard in black strokes in relief against black. This and the following fragments classed under E 134 were presented by the Egypt Exploration Fund.

Hermes bearded, wearing broad-brimmed petasos and short girt chiton, rushing to l. with r. arm extended and l. holding caduceus. The legs and l. side of the figure are broken away: also the r. hand and ends of the caduceus.

E 134_2. FRAGMENT of kylix. Ht. $2\frac{7}{8}$ in. Width $2\frac{1}{4}$ in. Naucratis, 1888. The fragment is broken from the off-set lip of a large kylix of which the diam. must have been over $15\frac{1}{2}$ in. The exterior is left unpainted, except for a thin black line at the lower edge: on it is roughly engraved an inscription in large characters . . . ΛΙΤΙ, probably part of a dedication *ὁ δεῖνά με ἀνέθηκε κ]αὶ τ[ὴν πρόχουν*? cf. *Naukratis*, i, pl. 32, no. 1. The interior is occupied with a frieze in the usual red-figure technique, of rough archaic style. The face has the receding forehead of the early Corinthian style: the eye is archaic: no inner markings are given on the body except the nipples of the breasts as dots: the hand and phialè are in brown outline against the breast; purple wreath.

Part of a **symposion.** A wreathed youth with a mantle decorated with crosses around his legs, holding a phialè in his r., reclines to r. against a cushion : he turns to r., extending his l. arm as if addressing someone on r. The phialè is decorated with two rows of dots.

E 134_3. FRAGMENT of a kylix. Length 4¼ in. Width 2¼ in. 1893. Style of Hieron. The fragment is broken from the centre of the interior. The design has probably occupied a circle about 6 in. in diam., a large proportion of the interior space. The hair of the Mænad is carefully drawn as flying loose in long wavy single tresses : her drapery is transparent : her panther skin is decorated on the outside with large and small disks, on the inside it is left plain. The beard of the Seilenos is long, and broad at the chin.

Seilenos seizing a Mænad. Seilenos in a crouching position on r. has caught the **Mænad** round the waist with his arms as she moves away to l. She looks back at him and probably tries to thrust him off with her l. arm, holding in her r. a thyrsos : she wears a long undergirt chiton, and a panther skin knotted by the fore-paws around her neck. Of the Seilenos only the l. leg and arm, the beard and tip of his nose remain : of the Mænad the head (almost entirely), the legs from the knees, and the arms are wanting.

[For the hair of the Mænad cf. the Hieron kylix, *Wiener Vorlegebl.* A, pl. 4. For the subject cf. E 812_1, and *ante*, p. 37 ; also *Rev. Arch.* 1894, ii, p. 69.]

E 134_4. FRAGMENT of a kylix. Ht. ⅞ in. Width 1¼ in. Naucratis. Good period. Purple wreath and inscription.

The back part of the head of a **wreathed youth** with long hair. On r. part of an inscription, . A . . . .

E 134_5. FRAGMENT of a kylix (probably with low foot). Ht. 1¼ in. Width 3¼ in. Naucratis, 1888. The diam. of the complete cup was about 8 in. Late stage of good period : miniature style. Eye profile. On the r. is part of a palmette, probably of the handle ornament.

The upper part of a **youthful warrior,** who moves to l. with shield advanced, and raises his spear in r. for a thrust : on his head is a helmet tilted back.

E 134_6. FRAGMENT of a kylix. Ht. 1¼ in. Width 1¼ in. Naucratis, 1888. Careless drawing of late stage of good period. Broken away from near the lip. On the inside, around the lip has been probably a row of point rosettes, painted white on the black glaze. Wreath white : on r. part of a palmette.

The upper part of a **youth** wearing himation and wreath, standing to l.

E 134_7. FRAGMENT of a kylix (?). Length, 1⅜ in. by 1 in. Naucratis, 1886.

The part of the interior which is preserved is covered with a lozenge pattern, of which the rows are red and black alternately ; each lozenge has one drawn in outline within it ; on the red this is in brown, on the black in purple.

Possibly part of an ægis ; [a similar pattern occurs on the ægis of Athenè in the interior of the Bale cup, D 4 ; also on a dress on the Talos vase, Baumeister, fig. 1805.]

E 134_8. FRAGMENT of a kylix. Ht. 2 in. Width 3 in. Naucratis, 1886. Late style. The fragment is broken from the inner part of the interior, so that it is uncertain whether there was a design on the exterior. Inner markings in brown. Eye profile.

Interior : Within a broad circle of mæander, a **woman** in chiton, himation, and saccos standing to r., apparently holding a staff upright in her l. hand ; she looks round to l. towards a doorway. The figure and the doorway are broken away about half way down.

E 135—138. PINAKES.

E 135. PLATE. Old No. 987. Ht. ¾ in. Diam. 7⅝ in. Canino Coll. De Witte, *Descr.* no. 117 ; Klein, *Meistersig.*[2] p. 105, no. 14 ; Brunn, *Künstlergesch.* ii, p. 673, no. 14 ; Corey, *Amaz. Ant. Fig.* p. 68 ; *C. I. Gr.* 8167. Purple used for inscription, bow, and quiver belts. No inner markings traceable.

An archer running to l., looking back and holding out to r. his bow, and with r. drawing an arrow from a quiver which hangs at his waist from a cross-belt. He is beardless, and wears a kidaris with flaps hanging on breast, and decorated with a spiral over the ear, a close-fitting jacket and anaxyrides of skin : the jacket opens down the front, and is edged with a band of key pattern ; the front part of it and the back part of the anaxyrides are dappled with eye-shaped marks ; the rest is covered with small dots : the seam down the legs is decorated with a crenellated pattern. The quiver contains four arrows, beside the one which is being taken out, and is decorated with a pattern of dotted scales, the part intended for the bow being dotted only, as if of skin : from the mouth hangs a wing-shaped flap ; around, ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΦΕΝ, ’Επίκτητος ἔγρασφεν (*sic*).

E 136. PLATE. Old No. 988. Ht. ¾ in. Diam. 7 11/16 in. Canino Coll. De Witte, *Descr.* no. 189 ; Klein, *Meistersig.*[2] p. 105, no. 15 ; Brunn, *Künstlergesch.* ii, p. 673, no. 15 ; Kretschmer, *Vaseninschr.* p. 181 ; *C. I. Gr.* 8172. Broken, but nothing important missing ; surface rubbed. Purple inscriptions and tail of horse. No inner markings.

Warrior beside horse. A youth in chlamys, high crested helmet tilted back, and greaves, holding in r. a spear which cuts the design nearly horizontally, stands at farther side of horse and apparently holding the rein ; his chlamys is fastened with a circular brooch on the r. shoulder, and his helmet has a loop (?) at the base of the crest. Around, ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΦΕΝ, ’Επίκτητος ἔγρασφεν (*sic*).

E 137. PLATE. Ht. ½ in. Diam. 7⅜ in. Nola (?). Blacas Coll. Canino Coll. no. 175. Klein, *Meistersig.*[2] p. 106, no. 19 ; Brunn, *Künstlergesch.* ii, p. 673, no. 17 ; *C. I. Gr.* 8169? Lip slightly chipped. Purple is used for inscription, wreaths, and cords of sybenè. Fine brown inner marking only for outline of flute-player's cheek. Outline of hair incised. **PLATE VI. 2.**

Two revellers, wreathed, walking to l. side by side. The near one plays on flutes, and walks with bent knees and short steps, as if in time to the music ; from his l. shoulder hangs by a cord a flute case, sybenè, containing a spare pair of flutes ; attached to it by a thinner cord is a mouthpiece case, glottocomeion (?). The other, a bearded man, stoops forward to lift with both hands from the ground a large cotylè ; he wears a mantle over his shoulders, and high boots. Around, ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΦΕΝ, ’Επίκτητος ἔγρασφεν (*sic*). Feet resting on the border.

E 138. FRAGMENT of a pinax. Old No. 998 i. Length, 2½ in. by 2¼ in. Millingen Coll. 1847. Style of Epictetos. Edge of hair around face in raised black dots. Breast marked with minute trefoil. Eye archaic. The under side, within the ridge forming the foot, has raised concentric mouldings, alternately black and red.

Interior: Within a thin red circle, a nude **youth** seems to have fallen on his knees to r. and looks round at some figure, now lost, who thrusts into his body a spear (?); with both hands he tries to push the spear away. [Cf. however the slinger in Hartwig, *Meistersch.* pl. 18, 1.]

E 139—153. COTYLÆ (shape generally as Fig. 8).

E 139. COTYLÈ. Ht. $3\frac{9}{16}$ in. Diam. $5\frac{3}{4}$in. Capua? Purchased at Naples, 1856. Minervini, *Mon. di Barone* i, p. 37; *Ann. dell' Inst.* 1876, p. 27; Klein, *Meistersig.*² p. 107, no. 24; Brunn, *Künstlergesch.* ii, p. 671, 5 and p. 729; Kretschmer, *Vaseninschr.* p. 180. Broken, but little of designs wanting (upper l. corner and nearly all feet of *a*, lower r. corner of *b*): surface partially injured by fire. Drawing spirited: extremities small: drapery mannered. Purple is used for inscriptions, wreaths, and vine leaves. The bunches of grapes are in a separate brown body colour. Inner markings very full throughout in brown for anatomy of human figures and animals also, and for the upper folds of chiton. Outline of hair left red.

(*a*) On r. **Dionysos** (bearded, wreathed with ivy, long hair, long chiton with sleeves, himation fastened across body on r. shoulder) strides at speed to r., looking back with extended arms; from l. hand hangs by one handle a cantharos; in r. he holds up a branching vine with leaves and grapes spreading over the field, towards a **Seilenos** (?) following him. This figure is in the background beside an ithyphallic ass, which raises its head with open jaws, as if braying: the head and shoulders of the Seilenos are wanting, and no tail is shown; but he holds forward with l. hand an askos, placing his r. on the r. flank of the ass. On r., written in two lines obliquely, ////ΓΙΚΤΕΤΟΣ ΕΛΡΑΦΣΕΝ, 'Ε]πίκτητος ἔγραφσεν.

(*b*) **Seilenos** (wreathed with ivy, hair in long wavy locks) strides to r., looking downwards, holding in each hand a thyrsos, between two ithyphallic (?) braying asses, the foremost of which he guides with the thyrsos in his l. hand. The lower part of the body of this ass, and his two fore legs, are wanting. The other ass has the usual cross mark on the saddle, the part showing down the shoulder being indicated in black: probably the other asses have had this also. Over the left ass, ΓΙΣΤΟΣ+ΕΝΟΣ; over the right, ΕΓΟΙΕΣΕ (at this point broken away; the Ν may have been originally painted in). Πιστό(ξ)ενος ἐποίησε.

E 140. COTYLÈ. Ht. $8\frac{1}{4}$ in. Diam. $10\frac{1}{4}$ in. Capua. Castellani, 1873. *Mon. dell' Inst.* ix, pl. 43; *Ann. dell' Inst.* 1872, p. 227; *Bull. dell' Inst.* 1872, p. 41; *Wiener Vorlegebl.* A, 7; Baumeister, p. 185, fig. 1958; Harrison and Verrall, p. l, fig. 8; Daremberg and Saglio, s. v. *Eleusinia*, p. 545, fig. 2629; Rayet and Collignon, pl. 9 (the first four figures); Murray, *Designs from Greek Vases*, p. 15, fig. 8 (the same); Overbeck, *Kunstmyth.* Demeter, p. 543, no. 49, Atlas, pl. xv, 22, *a*, *b*; Roscher ii, p. 1369, fig. 16, and p. 2086; Rubensohn, *Die Mysterienheiligth*, p. 32; Klein, *Meistersig.*² p. 171, no. 18; Hartwig, *Meistersch.* p. 282; Kretschmer, *Vaseninschr.* p. 173. Finest period of Hieron. Incised lines are used for ears of corn. Purple for inscriptions, snake's tongue, stalks of corn, flame, flower, and wreath of Eumolpos, also cord attaching foot-rest to car. Brown inner markings, hair on cheek, and upper markings of jug. Eye archaic, sometimes with dotted pupil. The finger-nails of Dionysos are drawn in. Below, two thin red lines. On the l. handle is incised HIERON ΕΓΟΙΕΣΕΝ, Ἱέρων ἐποίησεν.

The sending of Triptolemos. In the centre **Triptolemos**, a youth with long hair wreathed, hair on cheek, long chiton with studded sleeves, and mantle, is seated to r. in the winged car, holding up in his l. a bunch of corn, in his r. a phialè decorated with dotted triangles and egg pattern: over him, his name, TRIΓΓΤΟVΕΜΟΣ, Τριπ⟨π⟩τόλεμος.. The seat of the car, which, with the foot-rest, is edged with egg pattern, is supported by a central stay in the form of an Ionic column; a side post of similar form, rising from the floor of the car, supports the handrail decorated with billet pattern; the floor is edged with a pattern of zigzags. From the axle rises on each side a great wing, and between wing and wheel is an arching snake with wide open toothed jaws and protruding tongue, striking to r. On the r. **Persephonè** stands with torch in l. and holding out a fluted oinochoè in r. as if to pour into the phialè of Triptolemos: she wears a long chiton with studded sleeves, a bordered mantle, earrings, necklace of beads, and hair fastened in crobylos with a radiated stephanè decorated with tendril pattern. On the l. her name, ΦΕRΟΦΑΤΤΑ, Φερόφαττα. Behind Triptolemos stands **Demeter**, holding out ears of corn in l. and torch in r., dressed in a long chiton with studded sleeves, mantle, and earrings, with hair fastened in crobylos with a stephanè ornamented with cable pattern and an embattled edge: her mantle is richly decorated with horizontal rows of patterns and subjects in black silhouette, the whole edged with a border of palmettes inside a tendril pattern; the subjects represented are: (lowest row) small winged figures running over a row of dolphins plunging: eagles flying: chariot race: foot race (all these move to r.): dolphins and birds vertical: panthers crouching to l. On the r. her name, ΔΕΜΕΤRΕ, Δημήτρη for Δημήτηρ. Behind Persephonè stands **Eleusis**, the personification of the locality; with her l. she raises the skirt of her chiton, and in her r. holds a flower to her face: she wears a dress and headdress like that of Persephonè, but her mantle has no pattern, and is passed over the back of her head: on the r. her name, ΕVΕVΣΙΣ, Ἐλευσίς. Behind her, and beneath the r. handle, **Eumolpos** is seated to r. on a square base, holding a sceptre upright in his l.: with r. hand on side he turns to look at the scene on the l.: he is bearded, and wreathed with olive, and wears a long chiton and bordered mantle: his seat is divided in four by two diagonals, and the upper and lower triangles so formed are black, the others red: on it is a cushion decorated with dotted chequers. Beside him, ΕVΜΟVΓΓΟΣ, Εὔμολπ⟨π⟩ος. At his feet is a swan to r., perhaps following **Zeus**, who walks to r., dressed as Eumolpos, and has sceptre in l., but in r. holds a winged thunderbolt; on l. his name, ΙΕVΣ, Ζεύς. He is preceded by **Dionysos**, similarly dressed, but holding upright in his l. a long ivy staff, with three branches sprouting from the top: he has an ivy wreath: his mantle, wound close around his body, covers his r. arm: on the l., his name, ΔΙΟΝVϟΟϟ, *Διόνυσος*. Next on r. is **Amphitritè**, in long chiton with colpos, mantle which she draws over her shoulder with her r. hand, earrings, necklace of dots, and hair looped up with a fillet: in her l. she holds against her body a dolphin: over her, her name, ΑΝΦΙΤΡΙΤΕ, *'Ανφιτρίτη*: she moves to l., but looks back at **Poseidon** (under the handle), who is seated to l. on a cushioned diphros, but who looks round towards Triptolemos: he is bearded and wreathed with olive, and wears a long chiton and mantle: his long hair is looped up: in his l. he holds a dolphin, in his r. a sceptre, the top of which is lost in the handle of the vase. On the r., his name, ΓΟϟΕΙΔΟΝ, *Ποσειδῶν*.

E 141. COTYLÈ. Ht. 5⅜ in. Diam. 6⅝ in. Marion, Cyprus, 1890. Drawing of a good period. Purple flames, fillet, ivy branch, and inscriptions. Eye in early stage of profile. Below, a thin red line. Below each handle, a palmette on a palmette inverted, with tendril ornament.

(*a*) A **woman** standing *en face*, looking to l., in a Doric chiton schistos, with apoptygma, and earrings, holding upright in l. a long burning torch, and extending in r. a phialè. The hair is looped up with a broad fillet. On l., ΚΑΛΟ≶, *καλός*.

(*b*) A **Mænad** in a long chiton and himation, and radiated fillet, standing to r. holding upright in l. a thyrsos; from its stem an ivy branch springs to r. On l. ΚΑΛΕ, *καλή*.

E 142. COTYLÈ. Ht. 5¾ in. Diam. 7 in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 2. Broken, and edges of fragments worn; but very little of design wanting; surface and glaze brilliant. Fine style. Purple inscriptions and fillets; brown inner markings, and for whiskers in *a*. Eye of simple profile type, with eyelash. The edge of the hair is indicated by single strokes of black on the black. The figures stand on a double thin red line, which runs all round.

(*a*) A **youth** in himation and fillet with vertical piece over forehead, leans forward to r. against a staff, addressing, with extended r. arm, a **girl** in long chiton and closely muffled in a himation which passes over the back of her head. In the background beside her is a chair with cushion decorated with zigzags. In the field, ΚΑVΟϟ, *καλός*.

(*b*) A nude **youth**, with same gesture of arms, pursues to r. a girl exactly resembling the one in *a*, who turns back to look at him. The same inscription in the field.

Beneath the foot is incised Γ.

E 143. COTYLÈ. Ht. 4 in. Diam. 4½ in. Cameiros, 1864. Tomb No. F 34. Intact. Surface discoloured in parts. Fine style of transition. Purple fillet, taenia, and inscription; brown inner markings. Eye of transition type. Below, two thin red lines all round. Beneath each handle, a palmette springing from a stalk, with a tendril and flower on each side.

(*a*) **Nikè** in long sleeved chiton, saccos with vertical piece over the forehead, and earrings, flies to r., holding out in both hands a taenia towards (*b*) A **boy** with long hair bound with fillet, and mantle, who walks rapidly to r., looking back and extending his r. arm ; in his l. he has a chelys. In the field, ΚΛVΟϚ, *καλός*.

E 144. COTYLÈ. Ht. $3\frac{1}{2}$ in. Diam. $4\frac{1}{8}$ in. Cameiros, 1864. Tomb No. F 43. *Ath. Mittheil.* 1880, pl. xiv, 2, p. 382. Unbroken ; but surface damaged by fire. Brown marking of whiskers. Eye of archaic type, but pupil at inner angle. Below, a thin red line running all round.

(*a*) **Ephebos** in pointed cap and chlamys, standing *en face*, but looking to l., with r. hand resting on a spear. (*b*) Similar figure with spear sloped over r. shoulder, running to l. Beneath the foot, incised characters, ΟΛ⊏.

[Found in the same tomb as the white Aphroditè cup, D 2.]

E 145. COTYLÈ. Ht. $3\frac{3}{4}$ in. Diam. $4\frac{3}{16}$ in. Cameiros, 1864. Tomb No. F 43. *Ath. Mittheil.* 1880, pl. xiv, 3, p. 382. Intact ; surface discoloured in parts. End of archaic style. Brown folds of chiton. Eye of archaic type. Below, a thin red line running all round, but the figures do not rest on it.

(*a*) An **ephebos** closely draped in cloak and wearing boots, running to r., looking back. (*b*) A **girl**, with long hair, running at full speed to r. in long chiton, and closely draped in himation.

[Found in the same tomb with the Aphroditè cup, D 2, and other red-figure vases.]

E 146. COTYLÈ. Old No. 909. Ht. $4\frac{3}{4}$ in. Diam. $5\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, ii, pl. 111. Unbroken ; surface damaged in parts. Graceful, becoming careless. Purple fillet ; brown folds of chiton. Eye of transition type ; pupil ring-formed. The figures rest on a thin red line which runs all round the vase.

(*a*) A **girl** in long chiton and saccos, closely draped in himation which covers both arms, stands to l. ; behind her a chair with cushion. On r. ΚΑΛΟΣ, *καλός*. (*b*) **Bearded man** in himation and fillet, leaning forward against staff and holding out in both hands towards the girl in ***a*** a fillet.

E 147. COTYLÈ. Ht. $4\frac{1}{8}$ in. Diam. $5\frac{3}{8}$ in. Cameiros, 1864. Tomb No. F. 258. Graceful style. Purple (?), now whitish, inscriptions, wreath, rays of stephanè, cords, and wool. Brown inner markings on cushion. Eye in simple profile. The figures rest on a thin red line, below which is another in the whitish colour, both running all round the vase.

(*a*) A **woman** in sleeved chiton, himation, and radiated sphendonè, stands to r., holding up on her r. a rectangular box decorated with a horizontal band, between two rows of dots, of whitish colour. Beside her on r. a calathos filled with wool. In the field on l. a sash (?) hangs by a cord ; on r., ΚΑVΟϚ, *καλός*.

(*b*) A **similar figure,** hair looped up with fillet, holding up in her r. a mirror, stands to l. ; in front of her a chair covered with a cushion, placed to l. The farther upright rail of the chair back is slightly curved outwards (cf. E 88). In the field on the r. a spotted sash hangs by a cord ; on the l. a wreath hangs.

E 148. COTYLÈ. Ht. $5\frac{1}{2}$ in. Diam. 7 in. Temple Coll. One large fragment rejoined, but nothing wanting. Surface excellent. Purple inscriptions and tie of basket. Elaborate brown inner markings. Eye in developed profile type. The figures rest on a thin red line running all round the vase.

(*a*) **Bearded man** standing with knees bent to r. (folded mantle hanging from shoulders, woollen fillet on head), extending both hands palms outwards to r. On l. is his staff, upright as if resting against something; on r. a rock (?). Beside his head, ΚΑVOC, *καλός*. He appears to be admiring

(*b*) A **youth**, similarly attired, who moves away to r., looking back and extending to l. his r. arm with a gesture as though warning him off; in his l. he holds a staff. On the l. is a rock (?) as before, over which hangs a basket. On l. of the youth, COVAꓘ, *καλός*.

E 149. COTYLÈ. Ht. 8 in. Diam. 9⅛ in. Nola. Blacas Coll. Murray, *Handbk. of Gk. Archæology*, pl. vii, 1 (gives *a*). *B* is considerably shattered, but *a* is almost perfect in condition and surface. Apparently by same hand as *Mon. dell' Inst.* x, pl. 53 (*Berlin Cat.* 2588). Purple inscriptions; inner markings in brown; sketch marks in a colour which shows light against the ruddled surface. On the chest of the l. figure in (*b*) is a splash of paint. Eye in developed profile type, with eyelash. Below the figures a band of ornament runs all round the vase, consisting of groups of three mæanders running alternately different ways, separated by red cross squares. Below the handle, an elaborate quadruple palmette ornament with tendrils and buds.

(*a*) **Dancing lesson** (?). Before a youth on l., who wears a mantle shawl-fashion hanging from his arms, and who steps forward as if in time to the chelys which he plays, a younger youth dances, his r. leg bent and raised from the ground, his r. hand on the crown of his head, his l. on his side. Over each figure, ΚΑΛΟ≲, *καλός*.

(*b*) **Two bearded men** walking to r. The foremost one strides rapidly, turning round and raising his r. as if to warn back his companion. He holds a staff in his l. and a mantle hangs from his l. fore-arm. The other figure is partly bald over the forehead; he steps slowly to r., leaning his r. on a crooked staff; in his l. he carries a chelys, and a mantle on his l. arm hangs over his shoulder behind. Over each figure, ΚΑΛΟ≲, *καλός*.

E 150. COTYLÈ. Old No. 894. Ht. 7½ in. Diam. 9 in. Apulia. Durand Coll. No. 80. Much broken and restored. Careless style. Inner markings in brown. The fringe of hair over the forehead is indicated in raised dots. Eye in simple profile type. Below and beside the handles an elaborate quadruple palmette ornament with tendrils and buds. Below the figures a band runs all round the vase, consisting of sets of three mæanders separated by red cross squares.

(*a*) **Libation** (?). On l. a woman with long hair, wearing a radiated stephanè, and resting her l. on a staff, stands holding out a patera, into which a woman in a saccos, striding forward, pours wine from an oinochoè. The lower part of this figure, and much of the other, is restored. Both wear chiton and himation.

(*b*) **Bacchic scene**. On l. a figure in feminine attire, whose head is restored (**Dionysos**?), holding cantharos in r. and resting l. on a thyrsos, sits on a rock, confronted by a woman wearing himation and sleeved chiton, and offering to pour from an oinochoè ; she holds in her l., beneath her mantle, a thyrsos ; her hair is looped up and confined with a radiated stephanè.

E 151. COTYLÈ. Ht. 3¼ in. Diam. 3¼ in. Presented by John Henderson, Esq., 1874. The main part of each side is occupied with a pattern of dotted chequers, alternately red and black : the dots on the black are white. Above this, a laurel wreath with white berries, between two rows of white dots. Beneath each handle, figures of animals, as follows :

(*a*) An **owl** regardant. (*b*) A **panther** springing to l. after a bird (mostly broken away) : another bird escapes to l.

E 152$_1$. COTYLÈ, handles horizontal and vertical. Ht. 3⅛ in. Diam. 3¾ in. Cameiros, 1864. Tomb No. F 195. Below, a continuous red line. On each side an **owl** beside two sprigs of laurel.

[For the series included under E 152, see *ante*, p. 14 ; it has been suggested (*Bull. Nap.* 1845, p. 72) that these vases were called γλαῦκες, and this view is accepted by Schöne, *Comm. Mommseni*, p. 654.]

E 152$_2$. COTYLÈ with vertical and horizontal handles. Ht. 3 in. Diam. 3¾ in. Nola. Blacas Coll. Intact. Design on each side same as preceding.

E 152$_3$. COTYLÈ. Ht. 3⅛ in. Diam. 3¾ in. Kimissala, Rhodes, 1880. *Biliotti Sale Cat.* 1885, no. 217. Late careless drawing. On each side an owl to r. regardant, between two olive branches or parts of an olive wreath. Below, a thin red line.

E 152$_4$. COTYLÈ (handles, one vertical, one horizontal). Old No. 938. Ht. 3½ in. Diam. 4 in. Rough style. On each side, owl to r. regardant, between vertical olive branches.

E 153$_1$. FRAGMENT of a cotylè (?). Ht. 1¾ in. Width 2¼ in. Diam. of complete circle 6⅝ in. Naucratis, 1886. Late stage of severe style, careless. Brown inner markings. Eye archaic ; edge of hair dotted. The sketch-marks show conspicuously on the figure. A nude **ephebos** (an athlete ?) standing to r. ; all that remains is the head and bust.

E 153$_2$. FRAGMENT of a cotylè. Ht. 2¼ in. Width 2 in. Part of the same vase as the preceding. A **youth** with long hair falling down his back to l. ; his body is drawn back and arms bent at his sides, as if he were preparing to jump with haltêres (?) ; head and bust and most of l. arm preserved.

E 153$_3$. FRAGMENT of a cotylè (?). Ht. 2¼ in. by 1½ in. Naucratis, 1886. Presented by the Egypt Exploration Fund. Late style. Fillet purple (now faded). On r. is part of an uncertain object, which looks like a large vase or a lyre (?). On l. a **Satyr** is seated to r., his l. resting on his knee, his r. raised as if he were addressing someone on the r. ; he wears a fillet, and a band (?) of something passes over his r. shoulder and under his r. arm.

E 154–158. CANTHARI (shape generally as fig. 19).

E 154. CANTHAROS. Old No. 759. Ht. 8½ in. Diam. 7⅛ in. *Arch. Zeit.* 1847, p. 154 ; Overbeck, *Her. Bildw.* p. 497 ; Corey, *Amaz. Ant. Fig.* p. 92. School of Epictetos (cf. Memnon vases, E 16–19). Hemispherical body. Purple fillet and reins. Brown inner markings, upper folds of chiton, hair of warrior in *a*, and hair on cheek : a brown wash is used for the body of the chariot in *a*, and the horses' manes and bridles and collars. Eye archaic. Below each design, a thin red line, and below that again two large inverted palmettes ; these are connected on one side by a small inverted palmette, on the other by a pair of petals crossed ; these form the handle ornaments.

(*a*) A youthful **charioteer** in a long chiton, with pelta hanging at his back by a cross-belt, steps on l. into a quadriga, holding reins and goad in his extended hands; the horses are already springing to r., and in the background beside them a **warrior** in helmet and chiton charges to l., brandishing his spear, and holding out to l. a Boeotian shield (device, a large fighting cock stepping to l., black silhouette edged with black dots). The chariot has a wheel of four spokes, and the end of the pole terminates in a circular knob with a high central projection and one shorter on each side; the collars of the horses have a fringe of trefoil pendants.

(*b*) A **youth** in a chiton, with a Boeotian shield (device, a sprig of ivy, restored) on his r. arm and shoulder, holding spear in r., drives a quadriga in three-quarter face to r. The two inner horses have their mouths towards each other, and their faces in foreshortening, regardant; their harness is as in *a*; the chariot-wheel is drawn in false perspective, the circumference coming to an angle above and below; the spokes are drawn as two curves resting on each side of a line which joins the angles, bisecting the circle. On the r. a **warrior** with helmet tilted back, shield (device, the hindquarters of a horse, silhouette; around it N O ϟ E . ⊐ *Σπεων* ?), charges to l. with couched spear. His helmet has, instead of a crest, a plume proceeding from the centre.

E 155. CANTHAROS. Ht. 9⅜ in. Nola. Pourtalès Sale. Panofka, *Cabinet Pourtalès*, pl. 7, p. 37; Raoul-Rochette, *Mon. Ined.* pl. 40, p. 207; *Nuove Mem. dell' Inst.* ii, p. 388 (Klügmann, who was the first to identify the subject of *b* as Ixion), Klein in *Arch. Zeit.* 1880, p. 189, and Murray, *Handbook of Gk. Archæology*, pl. viii, 1, all give *a*; Robert, *Thanatos*, p. 43; Robert, *Bild und Lied*, p. 210; Hübner in *Nord und Süd*, 35, p. 371; Brunn in *Deutsche Rundschau*, 29, p. 211; Schneider, *Laokoon* (*Encykl. d. Wiss. u. Künste*, ii, pp. 42, 87); Overbeck, *Her. Bildw.* p. 745; Vogel, *Scenen Eurip. Tragöd.* pp. 116, 141; Winter, *Jung. Att. Vas.* p. 55; *Görlitz Verhandl.* 1890, p. 306 (Förster); *Classical Review*, 1895, p. 277. Drawing of best period (style of Epigenes ?). Purple blood, cord of petasos, and sword-belt. Brown inner markings, shading of altar, and of snake's body. A line is drawn across the ankle. Eye in profile. Round the lip egg pattern.

(*a*) **Suppliant at altar, seized by serpent.** In the centre is an altar with an Ionic capital, necking of zigzags, and three taeniæ, or splashes of blood, on the shaft: upon this a bearded **rough-haired man** has fled for refuge, and kneels on it on his l. knee *en face*; in his r. hand he holds up a sword, in his l. a scabbard, and from his l. arm hangs a mantle. A large **snake**, coiled round his waist, bites him in the l. shoulder; he looks in terror to l., where a **beardless youth** falls dead to l., stabbed in the r. breast, from which the blood flows; his body is partly concealed behind the altar, a mantle hangs over his shoulders, and his eyes are closed. On the l. **Thanatos**, a bearded winged figure, bends forward to receive him, raising him gently with a hand under each of the youth's arms. On the r. of the altar is a laurel (?), beside which a **bearded figure** in an himation and laurel (?) wreath, and holding in his l. a dotted staff or sceptre, runs forward towards the central scene, holding out in his r. hand a stone, as if to hurl it at the man on the altar.

[Klein's identification of the subject as that of Laocöon has been shown by Robert to be incorrect. Elsewhere (*Thanatos*, p. 43) Robert had been led by a similarity of appearance between the suppliant on *a* and the Ixion on *b* to think of an earlier crime, in which Ixion had craftily caused the death of his father-in-law. But as the incidents of that crime, including the pit with fire carefully concealed, are circumstantially given by Pherekydes, and as they are completely at variance with the scene on the vase, he let the matter drop. The account of Pherekydes is given by the Scholiasts to Pindar (*Pyth.* ii, 39) and to Apoll. Rhod. *loc. cit.*, from which it appears also that Ixion was purified by Zeus from that earlier crime. Since then Mr. Cecil Smith (*Classical Review*, loc. cit.) has argued for this view, but without any fresh evidence. So that the difficulty remains insuperable as before of reconciling the scene on the vase with the circumstantial account of Pherekydes, supported as it is by Pindar himself (*Pyth.* ii. 32), where he says that Ixion's murder of his relative was ὀυκ ἄτερ τέχνας.—A.S.M.]

(*b*) **The punishment of Ixion.** On the l. in a high-backed throne **Hera** is seated, in a long chiton, a radiated stephanè, and a mantle which conceals all but her face. Before her **Ares** on l. and **Hermes** on r. lead by the arm **Ixion,** a figure resembling the kneeling figure in *a*, who looks at her, as does also Ares, who has long hair and beard, a cuirass over a short chiton, and a spear leaning obliquely against his r. shoulder. Hermes is bearded, and has a short girt chiton, chlamys, petasos, and high endromides, and a caduceus in his l. hand. These three figures are all *en face.* Hermes looks to r. towards **Athenè**, who addresses him, holding upright with her l. hand, on its edge, the **winged wheel** of four spokes (τετράκνημον τροχόν, Schol. Apoll. Rhod. *Arg.* 3, 62). She wears a long chiton with apoptygma and diploïs, undergirt, and a helmet with raised cheekpieces, which are painted black; her long hair falls loose on her shoulders.

E 156. CANTHAROS, with closed-in top, at one side of which is an aperture 1¼ in. long by ¾ in., communicating with the centre of the bottom by means of a shaft walled off from the interior. The lid is painted black and decorated with concentric mouldings: in its centre is a moulded Gorgon mask (1¼ in. diam.) painted white with black hair and red tongue. Ht. 6½ in. Blacas Coll. *Musée Blacas*, pl. xii, p. 38; Inghirami, *Gal. Om.* iii, 24; Overbeck, *Her. Bildw.* pl. xxxi, 1, p. 34, no. 37 (wrongly described as an amphora), and p. 754, no. 5; Ritschl, *Ino Leukothea*, 1865, p. 19, pl. 2, 3; cf. Gerhard, *A.V.* iii, p. 132; *Ann. dell' Inst.* 1829, p. 277, and 1876, p. 350; *Bull. dell' Inst.* 1838, p. 12; Baumeister, p. 1037; Bolte, *De Monum. ad Odyss. pert.* p. 37; *C. I. Gr.* no. 7698. Late stage of fine period. Purple inscriptions, fillet, belt, and rock. Brown markings. Eye in profile.

(*a*) **Odysseus and Leucothea.** The scene is that described in the *Odyssey* v, 333 foll., where Leucothea, having given to the shipwrecked Odysseus the mystic credemnon, which is to carry him through the waters, returns into the sea. On the l. **Odysseus**, nude, with rough hair and beard, stands as if in astonishment, holding a long beaded fillet (the credemnon) in both hands: he gazes at **Leucothea**, who sinks away on the r. into the sea, looking back at him. The sea is not indicated, but the action of Leucothea is expressed by the pose of her body as she falls away with bent knees, her arms hanging at her sides; she wears a Doric chiton with apoptygma, and her hair is knotted behind with a fillet wound thrice round it. Beside Odysseus is inscribed his name, ΟΔΥ≤ΕV≤, 'Οδυσεύς. Beside Leucothea, ΚΑVΗ, καλή.

[Formerly interpreted as Odysseus and Nausicaa.]

(*b*) **Oedipus and the Sphinx.** On a high rock on the l., drawn in purple outline, the **Sphinx** is seated to r., her long hair knotted behind with a fillet, which has a vertical piece over the forehead: her fore and hind legs join on to her body like the arms and legs of a woman. In front of her stands **Oedipus**, beardless, *en face*, but looking towards her, his l. hand on his hip, his r. holding two spears: he wears a chlamys, fillet, a petasos hanging at his back, and high endromides.

[This scene is almost identical with Overbeck, *Her. Bildw.* pl. i, 16. For the construction of this vase see *Arch. Anzeiger* (vii), 1892, p. 24, where a similar vase in Berlin is described, bu with a low foot; it is there stated that vases of the same kind are used at this day in Cyprus.]

E 157. CANTHAROS. Ht. 11 in. Cameiros. Biliotti, 1864, Tomb No. 56. Salzmann, *Necr. de Camire*, pl. 59; Winter, *Jung. Att. Vas.* p. 55; Kretschmer, *Vaseninschr.* p. 105 and p. 183. Drawing of best period (cf. E 82). Purple (faded to whitish) for ground-line, inscriptions, and ties on interior of shield of Theseus. Brown inner markings and wash for the interior of Alexandra's shield, helmet of Theseus, and cap of Andromachè; the figures are throughout dappled irregularly with brown, but this may be an accidental effect. Eye in profile. Below, two red lines, and then (on the moulding) egg pattern: the same round the lip.

(*a*) **Combat of Theseus and Andromachè.** On rough irregular ground **Theseus**, nude, with sword hanging at side, shield, and helmet tilted back, spear couched in r., pursues to r. **Andromachè**, who with bow in l. and battle-axe raised in r. turns to strike at Theseus as she flies. She wears a cuirass over a short chiton, a kidaris dotted to represent skin, and has a quiver with wing-shaped flap hanging at her waist: on each of the shoulder-pieces of her cuirass is a star: her bowstring is drawn as a thin black line on the black ground and red of her arm alike: the interior of Theseus' shield (seen in perspective) is in black glaze, with ties of purple. Beside each figure their name is inscribed, ⊙Ε≶ΕΥ≷, *Θήσευς*; ΑΝΔΡΟΜΑ+Ε, *Ἀνδρομάχη*.

(*b*) **Combat of Phorbas and Alexandra (Greek and Amazon). Phorbas**, running to l. over a small hillock, with shield (device, a lion in black outline, the hind part only seen) half covering his face, helmet, mantle floating over l. shoulder, sword hanging at side, threatens with uplifted spear **Alexandra**, who retreats, covering her body with her shield and thrusting back with her spear: she wears anaxyrides and jerkin decorated with alternate rows of large and small dots, and a short girt chiton with broad double vertical border in centre and bands of embattled pattern and dots, and a helmet with raised cheek-pieces which are painted black. Beside each figure their name: ΑΕΞΝΔΡΕ *Ἀ(λ)εξ(ά)νδρη*; ΦΟΡ≷Α≶, *Φόρβας*. The spears of Phorbas and of Theseus have each a sauroter.

[Found in the same tomb with E 368.]

E 158. CANTHAROS. Ht. 5 in. Clumsy form. Late style.

On each side, an owl to r. regardant, between two branches of laurel.

E 159–252. HYDRIÆ (shape generally as Fig. 4).

E 159. HYDRIA. Old No. 720. Ht. 21¼ in. Vulci. Canino Coll. No. 551; Gerhard, *Rapp. Volc.* no. 696, 719; *J. H. S.* vol. 12, pl. 20–21, p. 366; Birch in *Classical Museum*, v, pp. 99–102; *Rhein. Mus.* vi, p. 390; Brunn, *Künstlergesch.* ii, p. 728; Klein, *Meistersig.*^{2} p. 193, no. 3; *Lieblingsinschr.* p. 64, no. 2; Wernicke, *Lieblingsn.* p. 76, no. 1; Hartwig, *Meistersch.* p. 167; *C. I. Gr.* 8314. Shape as vol. II. fig. 14. The main design (1) occupies the entire body between the handles: 2 forms a frieze on the shoulder. Purple wreaths, inscriptions, and water (? now faded). Brown inner markings, nostril, hair on cheek, articulation of sternum (cf. E 72), and horizontal folds of drapery in 2. The wavy outline of the hair is incised throughout, but not that of the beard. Eye archaic. The hands and feet are very carefully drawn, with nails faithfully rendered. Each design has a border all round; below 1 is a band of palmettes, alternately inverted, black on a red band: on each side, five red palmettes connected by tendrils. On the shoulder, a band of key pattern. Above 2 tongue pattern, and on each side a pair of palmettes like the side border of 1, but black on red. The lower part of the body is decorated as E 161. The handles are left red, with borders of tongue. The lip is edged with red, and has inside a band of tongue. The junction with the back handle is marked by three raised knobs representing rivets, coloured purple: below it a palmette inverted. The upper surface of the foot is edged with purple.

(1) **Hydrophoria.** Three nude ephebi bring hydriæ (of the same form as the vase) to a fountain, in the presence of a bearded man in a mantle, leaning on a staff. The fountain is represented by a lion's head projecting from the r. border of the design, from the open mouth of which water flows into a hydria which an ephebos holds by the side handles below it. Next is an ephebos moving to r. with a hydria of more rounded form held sideways in his r. hand on his l. shoulder, the hand passing over his head and grasping the upper handle. This figure alone has an olive wreath, the others have wreaths of vine. He turns to look at the bearded man, who leans forward, with r. on hip and l. leg crossed in front of r. On the l. the third ephebos walks to r., holding in both hands by the side handle a hydria as before. In the field MEΛAKVES KAVOS, Μεγακλῆς καλός. The hydriæ are decorated on the lips, neck, and feet with bands of dots: the side handles are black.

(2) **Symposion.** Two figures wreathed with vine, and with mantles round their legs, reclining to r., looking to r., each leaning his l. elbow against a striped cushion. The l. hand figure is bearded, and holds in his l. hand, closed around the stem, an inverted kylix of which the foot and handles are black: in his r. hand, which rests on his raised knee, he holds a second kylix by the handle. His companion strikes with the fingers of his l. the chords of a chelys leaning against his body: his r. rests idly on his knee. In the field ΦITIAS EΛPAΦSEN, Φι(ν)τίας ἔγραφσεν.

Underneath the foot incised characters, old Cat. pl. B 720.

E 160. HYDRIA. Old No. 718. Ht. 20⅛ in. Vulci. Canino Coll. No. 636. Shape as preceding. Severe style. The main design (1) occupies the entire body between the side handles: 2 occupies the same width on the shoulder of the vase. Brown edging of hair, inner markings (very little used) and necklace of Athenè. Eye archaic; beards short and without edging: the hair is somewhat feebly treated. Below 1 a strip of linked lotus-buds: on each side, ivy;

above, key pattern: on each side of 2, net pattern; above, tongue. Below 1 the body is encircled with two thin purple lines, and a third surmounting the band of black rays on base of body: the side knobs of the vertical handle are painted purple.

(1) **Two Heroes casting lots before the statue of Athenè** (see vol. ii, type H). In the centre **Athenè** stands to r., but looking to l., with r. hand holding a spear obliquely across her breast, and l. holding up her helmet: her hair is apparently in crobylos form (badly drawn), and she wears ear-rings, necklace, ægis with scale pattern and a fringe of conventionalised tabs, and a long tight-fitting sleeved chiton, decorated with crosses and trefoils. In the background behind her is a base, of rectangular form, cut by two horizontal lines: on each side is a **bearded hero** seated on a square base, leaning forward with l. resting on two spears, and extending r. as if to throw the dice (not indicated): their dress is indistinctly rendered, but it seems to consist of a short chiton, a loin cloth, parameridia, and greaves, both decorated with spirals: the one on r. has a heavy sword hanging by a cross-belt. Behind each is his shield (seen in foreshortening) resting against the border, with high-crested helmet resting upon it: the device on r. is a bull's head, on l. a tripod: the helmet on l. has both sides of the crest shown heraldically.

[Cf. the lekythi with this subject, B 541, B 637, B 638: and on the subject generally Hartwig, *Meistersch.* p. 274, note 3, and p. 275.]

(2) **Charioteer setting out.** On each side a youth in an himation is seated on an ocladias, holding upright in his r. a staff: between them stands to r. a quadriga, into which a youth dressed in the charioteer's long chiton steps, holding in each hand a pair of reins, and in his l. also a goad.

Underneath the foot incised characters, old Cat. pl. B 718.

E 161. HYDRIA. Old No. 719. Ht. 21½ in. Vulci. Canino Coll. No. 1893. Heydemann, *Iliupersis*, p. 30, note 5, I.; Overbeck, *Her. Bildw.* p. 630, no. 117. Shape as E 159. Strong style. Purple inscriptions, wreaths, cords of baskets. Eye archaic. The design on the body (1) is enclosed within a border formed by, below, pairs of mæanders separated by red cross squares; above, zigzag pattern; at sides, net pattern, which also forms the sides of the design 2; above 2, tongue. The lower part of the body is encircled by two thin lines of purple, and below, by a band of rays, black on red. The lip is left red.

(1) **Menelaos pursuing Helen. Menelaos,** a bearded warrior with cuirass, helmet with raised cheek-pieces, and himation, pursues to r. with drawn sword and outstretched l. arm **Helen,** who with l. on bosom turns as she flees, extending her r. towards him with a gesture of supplication. She wears a Doric chiton with border of zigzags and a row of dots near each edge, and apoptygma, undergirt, an himation over her shoulders, earrings and sphendonè: her hair hangs down her back. On r. a **woman** in long sleeved chiton, mantle and earrings, and head-dress like that of Helen, moves to l., extending both arms as if to protect Helen. In the field above Helen, ƎVAꓘ, *καλή*. On l. of her, ≶IAΠOH, *ὁ παῖς*; on r. ≶OVAΠOH; on r. of the woman, KAVO≶, *καλός*.

(2) On shoulder: **Symposion.** Three wreathed figures wearing himation

covering the legs and l. shoulder recline to l., leaning each against a folded striped cushion. The one on r. is bearded, and looks to r., extending to l. on his r. palm a cotylè : the central one also looks to r. with his r. resting on his breast ; the third looks to l. and twirls aloft on his r. forefinger a kylix (*κοτταβίζων*) ; between these two hangs a basket. In the field, ƧO√Aꓘ ≶IAΠOH, *ὀ παῖς καλός*.

E 162. HYDRIA. Old No. 716. Ht. $21\frac{7}{8}$ in. Vulci. Canino Coll. No. 1380. Shape as E 159. Strong style. Design on body of vase only, no borders except the mæander under feet of figures. White used for the hair, beard, and eyebrows of Nereus ; purple for his wreath, and the sword-belt of Heracles. Brown inner markings, finely drawn, and upper folds of chiton. Eye archaic, with inner angle open ; ear in shape like a horse-shoe. The lower folds of the chiton thick and formal. Round the neck, tongue pattern.

Heracles seizing Nereus. Nereus, an old man with long white hair and beard, wreathed, with long sleeved chiton and mantle, holding sceptre in r. and tunny (?) in l., moves to r., looking round at **Heracles,** who places his l. hand on the other's back, seizing with his r. hand the r. wrist of the sea-god. He is bearded, and wears a short chiton, the lion-skin with paws knotted on his chest, a sword at his waist, and a quiver, to which his curved bow is attached, with wing-shaped flap. The lion-skin is covered with rows of brown dots.

E 163. HYDRIA. Old No. 717. Ht. $22\frac{1}{8}$ in. Vulci. Canino Coll. No. 1693. *Archæologia*, xxiii, p. 242 ; Birch in *Classical Museum*, iii, p. 417 ; *Rev. Arch.* 1846, p. 821 ; Gerhard, *A. V.* iii, p. 28 ; *Arch. Zeit.* 1846, p. 287 ; Pyl, *De Medeae Fabula*, p. 60 ; Heydemann, *Jason in Kolchis*, *Hall. Prog.* 1886, p. 19, note 48 ; Roscher, s. v. *Jason*, pp. 84–5 ; *C. I. Gr.* 7748, 8345 *q*. Shape as E 159. The back of the vase is much discoloured by fire. Severe style. The form of eye and of Λ suggest Duris. Design on body of vase only ; no borders except mæander and red cross square under feet of figures. White (almost faded) is used for the hair and beard of Jason. Purple for the flames, the inscriptions, and the medicaments of Medea. Brown shading of lebes, and marking of the horns and cup. Eye archaic, with inner angle open and dotted pupil. Round the neck, tongue pattern ; below the back handle, a palmette on a palmette inverted.

The renewing of Jason's youth [type of the Medea-Pelias scenes, cf. B 221, B 328]. In the centre is a large lebes on a tripod stand, over a blazing fire indicated by purple flames rising from an irregular mass of fuel on the ground ; out of the lebes appears the fore part of a ram springing to l. towards **Medea**, who sprinkles over it some medicaments from a small hemispherical vase on her l. hand : she wears a long-sleeved chiton and mantle, earrings and a broad fillet ; her hair hangs down her back and the ends are tied in a roll. Beside her, her name, AIƎΛƎM, *Μήδεια*. On the r. stands **Jason**, leaning on a staff and extending his r. towards Medea with a gesture of command. He has short white hair and stubbly beard, represented by a stippling of white dots : his profile is irregular, as if the artist had intended to indicate wrinkled age ; he wears a long-sleeved chiton and mantle. Beside him his name, IAƧON, *Ἰάσων*. On the bottom of the foot incised characters, see old *Cat.* pl. B 717 (Schöne in *Comm. Mommseni*, p. 658, no. 31).

[The first positive mention of a renewal of Jason's youth is furnished by the Schol. to

Aristophanes' *Equites*, l. 1321, quoting Pherekydes and Simonides; this scene would naturally be taken as the renewal of Æson were it not for the inscriptions. Heydemann, *loc. cit.*, suggests that the name here given is written in mistake for AIᛊON.]

E 164. HYDRIA. Ht. 14¾ in. Blacas Coll. Much broken; small portions of the lower part of the l. side wanting. The design is on the shoulder; below it, a band of finely drawn running palmettes laid horizontally to r. Style of Phintias (?). Purple wreaths, fillet, cord, vertical band of phorbeia, and inscriptions. Brown inner markings profusely and sometimes incorrectly distributed: *e.g.*, in a series of curved lines on the breasts, also for the nostril of the discobolos, and for the knuckles of the flute-player's hand (cf. Hartwig, *Meistersch.* pl. 17, 1), and the hair on the cheek. The drapery is treated freely, but as quite transparent (cf. *ibid.*). The eye is very large in proportion; the pupil is of two forms: a large disc, or a dotted ring (*loc. cit.* pl. 17, 1 and 3). The attitude of the figure on the ground is very much the same as that of a cup by Phintias (*loc. cit.* p. 181, fig. 25). The beard of the flute-player is rendered by a few short black lines on a wash of brown. The other beard is of the long wedge-shaped type.

Two athletes exercising, paidotribes, and flute-player. The two athletes form a central group: on the r. the **discobolos** is in the act of hurling the disk to the r.; with l. leg crossed behind his r. and head slightly bent to l. he swings the disk upwards behind him, using as a fulcrum his l. arm raised and bent; the tension of this attitude is well rendered in the curve and strain of the muscles, the contraction of the l. hand, and the swing of the whole body to r.: it is almost identical with the type of a coin of Kos (Gardner, *Types of Greek Coins*, pl. iv, no. 28, p. 116; cf. Six in *Gaz. Arch.* 1888, pl. 29, fig. H; the figure on a kylix, Hartwig, *loc. cit.* pl. 63, 2, shows a succeeding stage in the action). In the background and slightly to the l. of this figure an **athlete** is seated on the ground, *en face*, his r. leg bent under him, his l. knee raised and foreshortened; he looks to the l. and is occupied in binding a cord round the shaft of a hurling-rod which he holds in his l. horizontally against his body. Both these figures are wreathed, and have slight brown hair on the cheek (ἴουλος). On the ground beside them on the r. lies a pair of haltêres, and beside one of these in the foreground a pick-axe (scapanè) stands with one point in the ground, the handle in a horizontal position to the l. On the r. a bearded **paidotribes** in an himation and fillet stands to l., holding out in his r. the usual (forked?) switch. On the l. a **flute-player** wreathed, in a long dotted ungirt chiton, with a vertical embattled pattern down the side, moves with short steps to the r., playing on the flutes, which are attached to a phorbeia with both vertical and horizontal bands. He has a short stubbly beard (see above). In the field, HOΓAIᛊ KAVOᛊ, ὁ παῖς καλός, twice repeated, arranged so as to fill the empty space of the design and to form a suggestion of a border at the top and sides. On the bottom of the foot an incised character ꟿ.

[For a similar scene, see Gerhard, *A. V.* iv, pl. 260, *Arch. Anzeiger*, 1892, p 165, fig. 31; for the action of the seated athlete, cf. *Arch. Zeit.* 1878, p. 70, note 21, and Hartwig, *loc. cit.* p. 557.]

E 165. HYDRIA. Old No. 758. Ht. 15¾ in. Vulci. Durand Coll. No. 2. *Él. Cér.* i, pl. 3, p. 8; *Ann. dell' Inst.*, 1869, p. 183; Overbeck, *Kunstmyth.* (*Zeus*), p. 365, no. 20; Mayer, *Gig. u. Titan.* p. 302, no. *g*. Advanced stage of severe style [Overbeck *loc. cit.* describes the style as "very peculiar, not purely Greek." This criticism does not seem warranted]. Purple flames of thunderbolt, fillet, and blood from wounds of giants. Brown inner markings, upper folds of Zeus' chiton, and markings on outside of pardalis. Eye in transition type (pupil at inner angle, which is open). The thunderbolt of Zeus, the crest of Athenè, and the rock all overlap the upper border. The drapery falls in V-shaped groups of folds. The design is laid entirely on the shoulder, and is enclosed in a panel, of which the lower border (slightly above the level of the side handles) is alternate palmette and honeysuckle; the upper (narrower) is mæander; and the sides of net pattern, carefully drawn. Round the lip, egg pattern.

Combat of Athenè and Zeus with two giants. On the l. **Athenè** (in long chiton with border and pattern at the knees, over which a mantle hangs in regular pteryges, over all the ægis, scaly, with fringe of snakes and a small Gorgoneion, and with helmet) strides forward with couched spear to despatch a **Giant** (**Enkelados**?) whom she has seized with her l. hand by the crest of his helmet; the spear enters his side beneath his r. arm, and blood gushes from this wound and from another on his l. thigh; he falls backwards, supported only upon the edge of his shield and on his r. leg bent under him [cf. Hartwig, *Meistersch.* p. 539, fig. 63 c]. He is bearded, and has a short chiton, cuirass, and a spear held helplessly across his body. His head is *en face*, and is drawn in the early symmetrical manner, both sides of the crest, both raised cheek-pieces and ears, and both sides of the nose being shown; but the drawing of the eyes shows an advance, the pupils being both at the l. angle, as if he were looking at his opponent. On the r. **Zeus**, bearded, with long hair fastened with a fillet, in a short undergirt chiton, and a mantle hanging from his extended l. arm, strides forward, brandishing aloft in his r. the thunderbolt (formed like two honeysuckle flowers back to back) and seizing with his l. the r. shoulder of a bearded **Giant** (**Porphyrion**?), who falls to the r. on both knees, with blood flowing from a wound where the hand of Zeus grasps him; he turns as he falls, upheaving with both hands above his head a large rock to hurl at Zeus; he wears a helmet like that of Enkelados, the crest of which is partly hidden by the rock, and a wolf-skin knotted round his neck by the hind paws, so that the head, drawn with eye and grinning teeth as though the animal were alive, hangs down to r. On the upper part of the rock a vine leaf is traced in brown dotted outline.

[On the bottom of the foot incised characters, see old Cat. pl. B 758.]

E 166. HYDRIA. Ht. 12½ in. Capua. Castellani 1873. Drawing of good period, but careless. Purple wreath of Seilenos and flame of his torch. Brown inner markings. Eye in profile. The entire head of the Seilenos and the top of his torch overlap the upper border. The design is laid on the shoulder. Below, a strip of sets of three mæanders separated by red cross squares; above, a strip of double palmette pattern; round the lip, egg pattern.

Symposion of Dionysos with male and female figure (Icarius and his wife?). On a broad mattress, which fills the entire ground-line of the design, and is decorated with vertical rows of dots and zigzags between parallel lines, the three figures recline to the r., draped only in mantles. On the r. is **Dionysos**, with a pointed beard, long wavy hair, and a broad fillet with two rows of ivy-leaves; he places his r. hand on the back of the **bearded figure** next him, who leans with his l. elbow on a striped cushion, and turns round, holding up his r. hand in surprise; he has a short shaggy beard, long wavy hair, and a radiated fillet. Both these figures have their l. arm and shoulder covered by their mantle. The **female figure** has the upper part of her body bare, and leans with her l. hand on the mattress, holding in her r. a cantharos (drawn in sketchy silhouette against the red ground of her body); her hair is looped up behind and confined with a broad fillet; she appears to be addressing a **Seilenos** who stands in the background beside her knees, wreathed, and holding in his l. a blazing torch, in his r. an oinochoè (silhouette, as before).

E 167. HYDRIA. Old No. 756. Ht. 15 in. Hamilton Coll. D'Hancarville, iv, pl. 50; Corey, *Amaz. Ant. Fig.* p. 31, note 2; quoted Hartwig, *Meistersch.* p. 100. Drawing severe, but spirited. Purple is used for reins, blood, and crossbelt of fallen Amazon, and dots around the crest of the helmet on l. The quiver and bow of Heracles are painted in purple direct upon the black background. Brown inner markings, markings of lion-skin, and folds of fallen Amazon's chiton; nostril not indicated. The eye is in transition type (inner angle open and pupil against it); the eye of the fallen Amazon is represented as closed, by a single convex line. The hair of Heracles is edged with minute dots; the hands are carefully drawn. The design occupies more than half of the space on the shoulder, above the side handles; below it is a thin red line, above it a strip of linked lotus buds, pointing downwards; on either side, net pattern, the whole forming a panel. The front extremities of the side handles are joined by a broad strip of linked lotus pattern, pointing upwards. The design overlaps the upper border in four places. Round the neck of the vase is a thin line of purple.

Combat of Heracles with Amazons. In the centre **Heracles,** beardless, with lion-skin over his head, the fore paws knotted on his chest, a cross-belt with sword, a bow and quiver hanging at his back, rushes forward to the r., leaping with his l. foot upon the l. thigh of an **Amazon,** whom he has seized by the throat with his l. hand, brandishing his club to deal her a final stroke. She, in the act of swinging over her head a heavy copis, has fallen dying to r., upon the edge of her shield (seen in partial foreshortening), with her l. leg bent beneath her, and blood flows from a wound in her r. breast; she has short wavy hair falling to her shoulders, and wears a cuirass with girdle of dots, a short chiton, and a sword-belt with broad striated scabbard. On the r. a mounted **Amazon** gallops up to her assistance, brandishing a spear against Heracles; she wears a bordered jacket and anaxyrides of skin, the surface indicated by brown rings, a short woven (?) chiton with wavy parallel horizontal lines of brown, and a kidaris of unusual form, the crown flattened, with a broad fillet around it [cf. E 351]; at her side is a quiver and bow-case (showing the two straps for the bow, but not the bow itself) decorated with wave pattern, and with a wing-shaped cover. In hurling the spear her first and second fingers are extended, but there is no trace of the thong (ankylè). Behind her horse on the r. a helmet of large size lies on the ground. On the extreme l. a mounted **Amazon** with short chiton, helmet, greaves, and a shield (device, a lion about to spring to l., silhouette on a black ground-line), gallops away to l.; behind her horse a shield (?), badly drawn, lies on the ground. Between this figure and Heracles an **Amazon** moves to

l. blowing a trumpet, held upward on her extended r. hand ; she has a short girt chiton, greaves, a helmet, and a shield with a fringed apron attached, on which is painted in outline a large l. eye with dotted pupil ; it has for device a winged phallos [cf. Hartwig, *Meistersch.* p. 100] in black silhouette to l. Over her arms hangs a rolled-up mantle. The helmets in each case have stiff cheek-pieces, and a row of large black dots across the crown.

E 168. HYDRIA. Old No. 757. Ht 16⅞ in. Vulci. Canino Coll. No. 549. Broken, but nothing of the design wanting. Severe early style. Drapery around the loins is a characteristic feature of this vase (cf. E 7). Purple wreath, inscriptions, and leaves of tree. Eye archaic. The design occupies the entire space on the shoulder. Below, a band of pairs of mæander separated by red cross squares.

Heracles strangling the Nemean lion (as B 301, &c., but here the lion does not set its l. hind leg, as usual, on the head or shoulder of Heracles). **Heracles**, nude and bearded, with a wreath, and a sword at his waist (sword-belt not shown), kneels to r., and with head pressed against the lion's mane, squeezes its neck with both arms. In the background is a leafy tree, with the mantle of Heracles hanging from one of its branches. Above, ƧOVAꓘΣIꟼΠOH, *ὁ παῖς καλός*. On the r. **Athenè** and on the l. a bearded warrior (**Iolaos** ?) are seated on square bases, each wearing a helmet and holding a spear upright. Athenè wears a long chiton and a mantle, and holds a shield (device, a snake arching its back to l.) ; the ægis is not drawn in, though the outlines of it are shown. Iolaos has drapery tightly fastened around his loins and one hanging from his shoulders ; his r. hand rests on his hip. Behind Athenè, KAVOΣ ; above Iolaos, HOΓAVOƧ (cf. E 161), *ὁ πα(ῖ)ς καλός*. At each end of the scene stands a bearded warrior to l. with a helmet with raised cheek-pieces, a shield with fringed drapery attached, drapery around the loins, and holding upright in the r. hand a spear: the one on the l. has for device a pair of dolphins to l, and wears greaves; in front of him a square base, and the word ƎVAꓘ, *καλή*: the other has for device a lupin leaf ; the drapery of his shield has a wavy brown line across it.

[On the bottom of the foot incised characters, old Cat. pl. B 757.]

E 169. HYDRIA. Old No. 801. Ht. 18 in. Vulci. Canino Coll. No. 620. *Archæologia*, xxxvi, pl. 6, pp. 53–70 ; cf. Robert in *Arch. Zeit.* 1878, p. 16 ; *Ann. dell' Inst.* 1872, p. 108 ; Vogel, *Scenen Eurip. Tragöd.* pp. 38–47 ; *Arch. Anz.* 1893, pp. 91–92 ; Tümpel in *Jahrbücher für class. Phil.* Suppl. xvi, p. 129, foll. Fine period. Purple fillets, cord, ground-lines, and sand. Brown for various decorations of dresses and inner markings. Eye in profile. The Æthiopians throughout (except Kepheus and Andromeda) have woolly hair, flat nose and thick lips. Kepheus and Andromeda are of the usual Greek type. The design occupies a broad frieze, covering the entire shoulder of the vase : below it is a broad band of pattern, divided by the side handles : the front band is composed of a strip of alternate palmette and honeysuckle, laid on a strip of the same inverted : at the back is a similar strip, but more conventionalised. Around the neck, a single band of the same pattern : and round the lip and the insertion of each handle, egg pattern.

Perseus looking on at the chaining of Andromeda. In the centre of the scene **Andromeda** stands *en face*, a tall slim figure in kidaris and shoes, a jacket and anaxyrides decorated with small brown circles, and a short bordered chiton with a vertical stripe of pattern and a black girdle. Her arms are firmly held by an **Ethiopian** youth on either side, over whose shoulders they pass: each of these wears a fillet, and a short bordered chiton with a broad brown girdle. They stand *en face*, but look at each other. On the r. is a group of two **Ethiopians** making a hole in the raised ground for the erection of two posts to which Andromeda is to be fastened. One on the l. stoops forward to r., lifting upright with both hands a thick stake, which he drives vertically into the ground: the other, kneeling on hands and knees to the l., delves in the ground with his r. arm half buried in a hole: by the side of the hole lies a heap of earth which he has extracted: each figure wears a short girt bordered chiton, and a fillet: the chiton on the l. has a broad black vertical stripe: the other has two horizontal zigzag lines in brown. Their movements are directed by a third **Ethiopian,** an old man with wrinkled forehead and short fringed chiton, who stands *en face*, holding the second stake upright in his l. hand: he looks to l., pointing with his r. forefinger to the hole, as if giving directions to the others. Next on the r. is **Kepheus,** a bearded figure in a long chiton, mantle, kidaris, and shoes, who sits on a rocky elevation looking on, and leaning forward with both hands resting on the point of a knotted staff and his forehead resting on them, in an attitude of dejection. Last on the r. is **Perseus,** who seems to have arrived unobserved, and who stands *en face* looking on and striking his forehead with his r. palm in despair: he is a beardless youth, with wavy hair falling to his shoulders, and has a chlamys, the winged petasos (of the archaic form) fastened by a cord under his chin, high boots, and two spears held upright in his l. hand. [The black marks at the top of his boots seem to be accidental splashes of paint and not details inserted purposely.] On the l. of Andromeda three **Ethiopians** stand, holding preparations for a toilet. The one on the r. looks at her, holding up on his l. arm a square box, in his r. an alabastron hanging by a cord. The next one looks to the l., holding in his r. a mirror, in his l. a pyxis with cover, and on his l. arm a bordered mantle hangs: like the last, he stands *en face*, but looks to l. towards the third who advances, carrying on his head a diphros with a striped cushion, holding the leg in his l., and with his r. holding out a taenia decorated with key pattern. All these three have a fillet, and a short chiton, decorated above the waist with horizontal pairs of wavy lines and dots, and below it with pairs of vertical lines: the one on the l. has a fringe at the lower edge. All the chitons, except those of the last three Ethiopians, have a row of dots around the armholes and neck: that of the old Ethiopian has a pattern of zigzags instead of dots.

[For the figure with a diphros on his head, cf. the diphrophori in the Parthenon frieze: and *Cat. of Sculpture*, vol. i, p. 157, fig. 10, where a cut is given of this figure. Vogel, *loc. cit.* p. 44, note, suggests that this scene is derived from a Satyric drama, possibly the *Andromeda* of Sophocles. For the subject, cf. F 185.]

E 170. HYDRIA. Ht. 18¾ in. Capua. Castellani, 1873. *Mon. dell' Inst.* ix, pl. 28; *Ann. dell' Inst.* 1871, p. 107; Overbeck, *Kunstmyth.* Atlas, pl. 26, no. 8; (Apollo) p. 485, no. 3;

Arch. Zeit. 1869, p. 35, no. 4; *Bull. dell' Inst.* 1868, p. 136, ii. Drawing of good period: the arrangement of designs, and the patterns, are exactly as those of the preceding vase, except that here a continuous band of egg pattern is inserted between the design and the pattern below it. Purple is used for inscriptions, wreaths and rays: brown for inner markings and details of dress, and for the floating ends of Apollo's hair. The edge of the charioteer's hair against the flesh is dotted.

Apollo pursuing a woman. Apollo, a youth in a short richly embroidered chiton, with long hair wreathed with laurel, a mantle hanging from his l. arm, a bow and quiver hanging at his side from a cross-belt, runs at full speed to r. with a forked laurel branch couched butt foremost in his r., and extends his l. arm to seize **a woman** in a long sleeved chiton embroidered on the upper part with crosses, a mantle fastened on the r. shoulder and flying thence in two long pteryges, and a radiated sphendonè, who flies to r., looking back and extending both arms in terror. Above Apollo is inscribed, ΚΑΛΟΣ, *καλός*: above the woman, ΚΑΛΕ, *καλή*. On the l. the **chariot of Apollo** stands ready to drive away to the l., the **charioteer**, with goad and reins, restraining the two winged horses, while he looks round at the central action: he is bearded and wreathed, and wears a short chiton, chlamys and a petasos hanging at his back. On the r. of the woman pursued, another **woman** (her attendant?) flees to r., carrying in her r. a large spiral plant in form of a palmette: she wears a bordered Doric chiton with apoptygma, and a saccos: from the gesture of her l. hand she seems to be telling the news to a **bearded figure** with long hair wreathed, a long sleeved chiton and a bordered mantle, who stands to l. holding upright in his r. hand a long thin staff. Towards him from the r. another attendant **woman** runs, in a long sleeved chiton, the upper part decorated with crosses, a mantle, and a saccos: she holds out her r. with a gesture like the other, and turns to look at a third **woman** similarly dressed, who stands quietly on the r. holding up in her r. hand a flower with spiral tendril. The sleeves and necks of the chiton in some cases have the border of dots as in E 169. The chiton of Apollo is unusual: on the body are four dotted circles in light brown, connected by two vertical wavy lines of a similar ornament, but larger, in the centre of the body.

On the bottom of the foot, incised characters 0 ΣΚVΗV I.

[Heydemann and Overbeck both point out that there is nothing in this scene to identify it with any specific adventure of Apollo; cf. *e.g.* Heydemann, *Gr. Vasenb.* pl. i, 3, where a youthful Apollo (inscribed) pursues a girl inscribed ΚΑVΕ. The bearded man as the typical father, the flying maidens as the sisters, and the chariot standing ready are the usual accompaniments of such a subject, especially where a long space has to be filled: cf. Peleus seizing Thetis, E 15, or the rape of the Leukippidæ on the Meidias vase, E 224.]

E 171. HYDRIA. Ht. 12⅝ in. Cameiros, 1864. Tomb No. F 236. Wants part of lip and of one handle. *Ann. dell' Inst.* 1878, pl. P, p. 286; Daremberg and Saglio, ii, part 1, p. 470, fig. 2602; Girard, *L'Éducation Athénienne*, p. 111, fig. 8; Keller, *Thiere des cl. Alt.* p. 146; Hartwig, *Meistersch.* p. 443, note 1, refers this and the following to the "artist of the bald head." Drawing refined and composition graceful. Purple wreaths, fillets, and inscriptions; brown for hair of the ephebos with cat, and of squatting boy; also for the dots at the edge of hair and pupils of eyes throughout. Eye in transition type, disc against open angle. Below, a thin red strip; above, a strip of palmettes; on each side, of net pattern, these borders forming panel. Below the design, a broader band of palmettes joining the side handles.

Band on shoulder: **Music lessons.** In centre a bearded, wreathed man (the **instructor**) is seated in a chair to r. playing on a chelys, and singing with head thrown back; from his mouth issue in an oblique line four notes,* $_{\mathrm{o}}\mathrm{o}^{\mathrm{o}\,\mathrm{O}}$. He wears a mantle around waist, and his staff rests against the back of his chair. Confronting him, seated on a diphros, is an **ephebos** playing on flutes: he wears a bordered mantle, from which his hands only issue, and a fillet. Over him, KAVOS, *καλός*. Beside the diphros is a nude **boy** (or monkey?) squatting: he leans on l. arm, with head bent over to r.; he wears a fillet, bracelets, and bangles around his ankles. Behind him, an **ephebos**, closely draped, waiting his turn, flutes in l. hand; and on the extreme r. beside a chair a **similar figure** leaning on staff and listening. Behind the instructor is a diphros on which a young panther or a cat (?) stands, looking round at an object like a plectrum held out towards it by a draped **ephebos**, who also holds a chelys, and bends over it. Next is an **ephebos** holding up a pair of flutes in his r.; in front of him is SOVAꓘ, *καλός*, written vertically. Then an **ephebos** seated in a chair playing on flutes. From the back of the chair hang a spotted sybenè and glottocomeion. Between the two last figures is seated a dog with nose in air: above him hangs a purse (?) ornamented with a rosette. The two figures on the l., and the r. hand figure, wear wreaths; the remainder wear fillets.

[Keller, *loc. cit.*, considers the small squatting figure an ape.]

E 172. HYDRIA. Ht. 11¼ in. Cameiros, 1864. Tomb No. F 151. Wants small part of lip. *Ann. dell' Inst.* 1878, pl. O, p. 284; Daremberg and Saglio, ii, part 1, p. 470, fig. 2601; Girard, *L'Éducation Athénienne*, p. 109, fig. 7; Keller, *Thiere des cl. Alt.* p. 146; Hartwig, *Meistersch.* p. 443, note 1, refers this to the "artist of the bald head." Style similar to preceding, but the drawing frequently careless. Purple wreaths, fillets, cords, and inscriptions (except that on stelè). Light brown hair of youth playing lyre, collars of dog and cat. Eye as preceding. Borders of panel: below, red strip; above, linked lotus buds; on each side, net pattern. Below scene, a broad strip of linked lotus buds, joining handles.

On shoulder: **Music lesson.** In centre, a group of wreathed, bearded man (**instructor**) seated on chair to r. playing chelys, confronted by **boy** seated on diphros playing chelys; each chelys has a taenia attached. Beneath the chair a dog lies to l. looking round, wearing a collar. On r. an **ephebos** moves away, looking back, holding out in r. a spotted sybenè and glottocomeion. On extreme r. an **ephebos** sits to l. in a chair, closely muffled in himation, his l. foot raised in air beneath the chair; above, KAVOS, *καλός*. Behind the instructor a wreathed **youth** stands to r. holding a chelys. On l. a bearded man (a **paidagogos**?) stands to l. with r. resting on a stelè (cf. Hartwig, *loc. cit.*, p. 322, note 1), but turns to r., holding up in l. a cord attached to the collar of a young panther (?) (in E 171 it is more like a cat). The stelè is decorated at the upper edge with a row of upright strokes, and has written on it, kionedon, KAVOΣ, *καλός*. All the figures are wreathed, excepting the youth on the diphros and the paidagogos, who wear fillets : all are draped in himation. Beside the instructor on the r. hang a pair of tablets wound round with a cord.

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* Cf. same detail on E 354

[Found in a tomb with the black figure kylix and hydria, B 354 and B 441, two bronze mirrors, and other unpainted vases].

E 173. HYDRIA. Ht. 9½ in. Cameiros, 1864. Tomb No. F 50. Surface injured. Drawing of good period, but careless. Purple plants, wreath, and fillets ; and thin line round neck of vase. Brown upper folds of chiton in case of the woman on r. Eye in simple profile type. Below, thin red line ; above, strip of linked lotus buds ; at sides, net pattern, forming panel. The side handles are joined by a broader band of linked lotus buds.

On shoulder : **Youth pursuing woman.** The **youth**, wearing petasos at back, chlamys, endromides, and carrying in l. two spears, r. hand on thigh, strides to r. after a **woman** (head broken away), who, with both arms raised and extended, runs at full speed, looking back at him. On l. a second **woman** runs away to l. in same type, r. lifting edge of dress. Each wears chiton and himation, long hair with fillet radiated over forehead. On r. stands a bearded, wreathed **man**, bald and draped, and holding in r. a sceptre surmounted with a lotus (?). The ground-line and background are filled with plants and flowers.

[Found outside a child's tomb, together with the kylix E 118 ; in the tomb was a bottle of striped yellow and blue glass].

E 174. HYDRIA. Old No. 733. Ht. 11¾ in. De Witte, *Descr.* No. 64. *Él. Cér.* iii, pl. 19, p. 53 ; Overbeck, *Kunstmyth.* (*Poseidon*), p. 226, no. k. Purple head-dresses and wool ; fine brown lines used for upper part of chiton. Edge of hair around face dotted. Design on neck and shoulder. The figures rest on a thin red line. Below this, on a level with the side handles, is drawn a strip of mæanders in pairs, separated by red cross squares.

Poseidon pursuing Aithra? **Poseidon** (bearded, fillet with upright piece, long chiton, and himation), holding tunny fish in r., pursues to r. **Aithra,** laying his l. hand on her back. She flies, looking back, extending her l. arm in front of her ; she wears a sleeved chiton undergirt, a himation over her shoulders, earrings, and her hair is looped up behind with a radiated stephanè. Between the figures is a calathos filled with wool.

E 175. HYDRIA. Ht. 14¼ in. 1892. Drawing in a mannered style of the later severe period. The design extends over the shoulder. Purple wreath of l. hand figure. Brown inner markings. Eye in archaic type (pupil brown, inner angle open). Below, key pattern : round lip, egg pattern.

Two ephebi wreathed, in himatia : the one on the r. leans forward against a knotted staff, and holds up in both hands a wreath. The other has both hands enveloped in his himation, which covers his shoulders, but leaves his body bare ; his hair is fastened horizontally over his neck in a kind of heavy plait.

[Cf. the same headdress in E 67, and Hartwig, *Meistersch.* pl. 27.]

E 176. HYDRIA. Old No. 739. Ht. 16 in. Vulci. Canino Coll. No. 552. Large style with remains of severe period, after Duris. Purple has been used for the veil of Deianeira, now faded to white ; also for a wound in the crown of the Centaur, from which blood flows down his chest ; and for the inscription. Brown inner markings, hair on cheek of Heracles, and shading of the outside of the lion-skin. Eye in archaic type, with dotted pupil and brown shading around the lid : the eyelashes of the Centaur are drawn in brown. The fringe of hair over the forehead is indicated in rows of black dots. The design curves up over the shoulder. Below, a strip of mæander ; above, of alternate palmette and honeysuckle ; round the lip, egg pattern ; below the back handle, a small palmette ; around the insertion of the side handles, tongue pattern.

Heracles killing Nessos. Heracles, youthful, beardless, with lion-skin over head, forepaws knotted on his chest, striding to r., brandishing over his head his club ; with his l. hand he has seized by the throat **Nessos**, who has fallen on his r. knee to the r. and looks back (in three-quarter face), vainly trying with his r. to loosen the grasp of Heracles ; he is bald on the crown, but has a small circular patch of hair over the centre of the forehead ; he has bushy hair at the back and beard, and horse's ears. His l. arm passes behind the back of **Deianeira**, who moves to r., looking back and extending her r. towards Heracles for assistance ; with her l. she raises the edge of a veil which covers the back of her head and her l. shoulder. She wears a long-sleeved chiton, a mantle, earrings with pendent palmettes, and a saccos of the form frequently found on the vases of Duris. Over the back of Nessos is inscribed ƧOVAꓘ, *καλός*.

[Cf. the similar treatment of this subject in the W. Pediment at Olympia, and on a vase at Naples (*Cat.* no. 3,089). The sketch-marks show that a more extended position of the r. arm of Nessos was at first intended by the artist. For the beardless type of Heracles in Greek art, cf. Hartwig in *Jahrbuch*, 1893, p. 161.]

E 177. HYDRIA. Old No. 741. Ht. 15⅞ in. Vulci. Canino Coll. No. 614. Large style, with remains of severe period. Purple wine and tuning-pegs of lyre. Brown inner markings and folds of chiton of Leto. Eye in transition type ; the outlines have been drawn in brown as well as in black. The fringe of hair over the forehead of the women is painted in raised black dots. The design curves up over the shoulder. Below, a strip of pairs of mæander separated by red cross squares : on the neck, a strip of palmettes and honeysuckle. Round the lip, egg pattern.

Apollo, Artemis, and Leto. In the centre **Apollo**, with long hair wreathed with laurel, long chiton and mantle, stands *en face*, playing on the chelys, which is attached to his l. hand by a riband decorated with zigzags ; in his r. hand is a phialè decorated with two concentric rings of dotted circles and (black) leaves. He looks to l. towards **Leto**, who, with a sceptre upright in her l. hand, pours wine on the ground from an oinochoè in her r. ; she wears her long hair fastened at the end in a roll, a stephanè ornamented with a zigzag pattern, a long chiton decorated with V's and a fringe of dots (cf. *Él. Cér.* ii, pl. 32, where the same dress is worn by Artemis ?), and a mantle with dotted border. On the r. **Artemis** stands, with long chiton, mantle, and radiated fillet, and earrings, holding in her l. a branch of laurel, and pouring wine from a phialè in her r. ; her long hair falls loose down her back ; the phialè is decorated with a concentric band of leaves (red on black) and of dots.

[For a similar subject cf. *Él. Cér.* ii, pl. 34.]

E 178. HYDRIA. Ht. 13 in. Capua. Castellani, 1873. Later stage of severe style; characteristic features are the full, nearly semicircular chin, the pouting lips, and the eye sloping downward towards the outer angle. Purple (nearly white) tuning-pegs of lyre. Brown wavy lines for hair against face, for markings of rock, and entire drawing of sheep. On the l. the vase has received a large semicircular crack, which has been (anciently ?) painted over with a thin line of purple. The design curves up over the shoulder. Above and below it, strips of pairs of mæander separated by red cross squares. Around the lip, egg pattern.

Judgment of Paris. On the r. **Paris,** a beardless youth with long hair, a fringe of wavy locks around his forehead, a fillet, and an himation, is seated on **Mount Ida** playing on the chelys; at the foot of the mountain a ram is drawn in outline, standing to the r.; its wool is indicated by <-shaped marks. To him the three goddesses advance in single file: first comes **Hera** in a bordered chiton with long sleeves and V-shaped marks, an himation, a saccos with flap beside the ear (*cf.* vases of Duris), and earrings; on her r. arm her sceptre, surmounted with a honeysuckle flower, and in her l. the apple. Next comes **Athenè,** in long chiton, mantle hanging in pteryges, ægis dotted and bordered, with a fringe of snakes, a fillet, hair passed through a circular object, and earrings; on her r. she carries her spear; her l. is hidden behind the back of Hera. She turns her head to look at **Aphroditè,** who wears a long chiton, a mantle which covers her arms and the back of her head, and a dotted fillet. Each of the goddesses has a wavy loop of hair brought forward over the temples.

[The snakes fringing the ægis are drawn in black silhouette against the body, but one at the edge is in red against the black glaze of the background.]

E 179. HYDRIA. Ht. 14 in. Nola. Temple Coll. Much broken, and surface discoloured by fire. Large style, with traces of severe period. Eye in archaic type. The design curves up over the shoulder. Below, a strip of pairs of mæander separated by chequer squares, and round the lip egg pattern. At the insertion of each handle a small palmette with tendrils.

Nikè (?) alighting on the ground to r., looking back, holding up in her r. an oinochoè, in her l. a phialè; she wears a long-sleeved chiton, with colpos and apoptygma, falling in heavy symmetrical folds, and a saccos with dotted stephanè. On the bottom of the foot incised characters, IKPIϘ.

[For this type of Nikè, cf. E 251, E 584, and Knapp, *Nikè in der Vasenm.* pp. 26, 78.]

E 180. HYDRIA. Ht. 16⅜ in. Corneto. Blacas Coll. *Musée Blacas*, pl. x, p. 31; Müller-Wieseler, *Denkm. d. a. Kunst*, ii, pl. 72, no. 906; Levezow, *Gorgonen-Ideal*, pl. ii, fig. 21, p. 189. Severe style. Purple tongue, white teeth; brown for slight shading on the lips, for the interstices between the teeth, the wrinkles, the eyelashes, and a circle dividing the pupil of the eye from the outline of the eyeball.

Gorgoneion within a circle (diam. 6⅛ in.), which has been incised in the moist clay and left red. Around this twenty-eight spiral-form snakes are drawn, half facing each way. The Gorgon has two protruding tusks above and below, and protruding tongue; the hair is in black silhouette, with the lower edge waved, and she wears circular earrings. The black of the hair is continued all round, forming a frame for the face.

[The black glaze forming the surface of the hair has either accidentally cracked or been scored with a sharp point in such a way as to suggest the appearance of hair; the general direction is that of radiation from the common centre. These cracks do not occur on the black surface below the ears, but this may be a mere coincidence.]

E 181. HYDRIA. Ht. 13½ in. Capua. Castellani, 1873. Advanced stage of severe style. Purple blood. Brown inner markings, upper folds of Medusa's chiton, and pinion feathers of her wings; on the upper part of Perseus' chiton no folds are visible. Eye in transition type (disc close to inner angle, which is opened). The design is principally on the shoulder, and comes very little below the level of the side handles; below it, a strip of sets of three mæanders separated by red cross squares. Round the lip, egg pattern.

Perseus fleeing after cutting off Medusa's head. In the centre **Medusa,** a winged, headless figure in a short girt bordered chiton with sleeves, has fallen to the l., but supports herself on her rigid arms, resting only on the finger-tips, the blood flowing in a broad stream from the wound. On the l. **Perseus** flees to l., both arms extended in front of him, and looking round at Medusa; he wears a chiton like that of Medusa, the winged hat (*κυνῆ Αἴδου*) and talaria; at his side there hangs from his l. shoulder the wallet (kibisis), in which the upper part of the Gorgoneion is visible, *en face* (with closed eyes, black hair around the forehead, and outside this a broad strip forming a sort of frame, shaded brownish); in his l. hand is the harpè, sickle-shaped, the edge jagged, the handle ending in a spiral; his long hair is looped up over his ears. On the r. of Medusa, **Athenè** runs to the l., carrying a very long spear over her r. shoulder, and with her l. hand raising the edge of her skirt; she wears a long undergirt sleeved chiton, which has no folds, but a pattern of **V**s, dotted ægis fringed with snakes, and a tall crested helmet; her long hair floats back, the ends drawn in thinned black [cf. E 170].

E 182. HYDRIA. Old No. 749. Ht. 14¾ in. Chiusi? Canino Coll. De Witte, *Descr.*, No. 109. Gerhard, *A.V.* iii, pl. 151, p. 3; *Él. Cér.* i, pl. 85, p. 287; Müller-Wieseler, *Denkm. d. a. Kunst*, ii, pl. 34, no. 401; Panofka, *Eigenn. mit* καλός, pl. 2, no. 8, p. 69; *Ann. dell' Inst.* 1841, p. 92; Jahn, *Arch. Aufs.* p. 70; Robert, *Arch. Mährchen*, cut on p. 191; Wernicke, *Lieblingsn.* p. 9; Klein, *Lieblingsinschr.* p. 68; Overbeck, *Kunstmyth.* (Zeus), p. 28, no. *p.* ("Birth of Erichthonios"); *C. I. Gr.* 7715. Later and florid stage of large style.* Purple ends of taenia, inscription, and fillet of Oinanthè. Brown inner markings, folds of chiton of Gaia, and hair of Dionysos. Eye in transition type. The hands very large and clumsily drawn. The design curves up over the shoulder. Below, a strip of sets of mæander alternate ways divided by red cross squares. Above, a strip of ivy wreath. Round the lip, egg pattern.

Type of birth of Erichthonios. In the centre a female figure of large proportions (**Gaia**) is seen from the waist upwards rising from the ground, in a chiton and mantle, with long hair confined with a radiated stephanè, and bracelets; she looks upwards, holding up in both hands an infant (**Dionysos** ?), who has the usual ornamented cross-belt of Athenian infants. He turns away from her, extending both arms eagerly towards **Athenè,** who, as the Athenian *κουροτρόφος*, moves forward to receive him into a striped mantle which she holds out in both her hands ; she wears a long chiton with a border of ivy-leaves (?) and apoptygma, a mantle rolled up over her shoulders, ægis covered with a scaly pattern, a high crested helmet with crown of scales and high raised cheek-pieces, and bracelets ; her hair hangs down in a knot, and her long spear rests against her l. shoulder. The crest of her helmet is partly cut off by the border ; her spear passes over it. She is accompanied on the r. by **Nikè,** who rushes forward, holding out in both hands a large taenia towards the infant ; she wears a long chiton, a diploïs spotted, with a fringe below, a mantle over her arms, a radiated stephanè, bracelets, and trefoil earrings ; her hair hangs down in a club. On the l. of Gaia **Zeus** stands *en face*, looking down at her with his r. on his hip and his l. holding up a thunderbolt. He is bearded, and has long hair passed in a plait round the back of his head, a wreath, and a mantle with patterns of triple lines and circles like that which Athenè holds. On the l. **Oinanthè** stands, in a long chiton undergirt, her hair knotted behind with a fillet, and r. hand on hip, leaning with her l. hand on Zeus' shoulder, and looking over it at the infant. Above her is inscribed OINANΘE KAVE, *Οἰνάνθη καλή.*

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* Cf. the Pelikè E 363.

[Nonnus, *Dionys.* xiv, 225, names Oinanthè as one of the Διωνύσοιο τιθῆναι ; and she is named among the thiasos of Dionysos on two red-figured vases, *C. I. Gr.* 7452 and 8381. This figure, the presence of Zeus, and the absence of Kekrops, have suggested the **birth of Dionysos** as the subject. Robert *loc. cit.* proposes to identify Gaia as Dirkè (cf. *ibid.* pl. iii). For the grouping of Zeus and Oinanthè cf. Winter, *Jung. Att. Vas.* p. 24.]

E 183. HYDRIA. Ht. 17⅛ in. Found at Nola in 1826 on property of Sig. Cucuzza. Castellani, 1868. *Mon. dell' Inst.* i, pl. 4 ; *Ann. dell' Inst.* 1829, p. 261 ; Inghirami, *Vasi Fitt.* i, pl. 7 ; *Él. Cér.* iii, pl. 58, p. 172 ; Müller-Wieseler, *Denkm. d. a. Kunst.* ii, pl. 9, no. 110, p. 45 ; Conze, *Götter u. Heroengest.* pl. 10, fig. 2 ; Roscher, s.v. *Hekate*, cut on p. 1902 ; s.v. *Hades*, p. 1802 ; Overbeck, *Kunstmyth.* (Demeter und Kora), p. 518, no. l., p. 543, no. 48 ; *Atlas*, pl. 15, no. 31 ; Harrison and Verrall, p. lii, fig. 9 ; Creuzer, *Symbol.* pt. iv, 2, pl. 4, 12 ; Gerhard, *A.V.* i, p. 218 ; Strube, *Eleus. Bilderkreis*, p. 15 ; Stephani, *Compte Rendu* 1859, p. 85, no. 36. Large style, but drawing careless. Purple (now nearly white) for hair of Pluto, flames, headdresses, inscriptions, wine, and stem and flowers of the myrtle wreaths which encircle the head of Triptolemos and neck of the vase. Brown markings of wings and fruit. Eye in profile. The design curves up over the shoulder. Below, a continuous band, sets of six mæanders separated by dotted chequer squares. Round the lip, egg pattern. Below the back handle, a double palmette with tendrils ; around the insertion of each handle, tongue pattern.

The sending of Triptolemos. In the centre **Triptolemos,** a wreathed youth in a mantle, holding a sceptre with lotus top upright in his l., is seated to r. in the winged car, his feet resting on a foot-board which is decorated with egg pattern. In his r. he holds out a fluted phialè to be filled by **Demeter,** who with sceptre (like that of Triptolemos) held upright against her l. arm pours wine into it from an oinochoè, so that it overflows : she wears a long bordered chiton with apoptygma girt, and earrings, and her long hair is confined with a radiated stephanè decorated with egg pattern. On the r. (within the handle of the vase)

Hecatè stands *en face*, but looking to l., holding out on each side of her a blazing torch: she wears a Doric chiton with apoptygma, and has her hair knotted with a radiated fillet. Above each of these figures is inscribed their name, ΤΡΙΠΤΟΛΕΜΟϹ, Τριπτόλεμος, ΔΗΜΗΤΗΡ, Δημήτηρ, ΕΚΑΤΗ, Ἑκάτη. On the r. a **woman** runs up, with sleeved chiton, mantle and radiated sphendonè, holding in her r. a tripod situla filled with fruits (?). On the l. of Triptolemos **Persephonè** stands *en face*, with sceptre and dress like those of Demeter, but hair looped up, and earrings: she turns to l., extending her r. hand towards a **woman** advancing on l. with two torches, a long sleeved chiton and mantle, and headdress like that of Hecatè: her body is drawn within the handle. On the l. stands **Pluto** with white hair and beard, a long chiton and mantle: he carries on his r. arm a sceptre (as before), on his l. a large cornucopia filled with fruits.

On the bottom of the foot, incised characters, ΛΗ.

[Müller, Welcker, and others take the figure on the l. with torches as Persephonè, and interpret the figure on l. of Triptolemos as Rhea. The use of the lunate sigma is undoubted.]

E 184. HYDRIA. Ht. 15¼ in. Nola. Blacas Coll. *Musée Blacas*, pl. xxi, p. 63. Drawing of good period, but careless. Purple wreath of Seilenos, fillet, circlet and ground lines. Brown inner markings, and hair of r. hand nymph. Eye in profile. The design curves up over the shoulder. Below, a strip of mæander broken by three chequered squares. Above, a strip of ivy wreath (the stalks purple) in a red border open on the l. Round the lip, egg pattern.

Dionysos seizing a Nymph. Dionysos, bearded, with long hair and woollen fillet, long bordered chiton with apoptygma, a mantle rolled up over his shoulders, moving to r., has caught a **Nymph** by her r. shoulder, and touches her on the breast with the head of the thyrsos which he holds in his r. hand. She looks back at him, extending towards him her r. arm, and with her l. hand raises the drapery from her shoulder; she wears a long chiton with apoptygma, a mantle over her shoulders, and a fillet around her hair, which is looped up behind. On the r. of her on raised ground is a striped cushion. On the r. a second **Nymph,** in a Doric chiton and spotted saccos, stands *en face*, but looks to l., holding up in both hands a circlet. On the r. **Eros,** a boy with hair looped up over his ears and a fillet, is seated to l. on raised ground, holding up in both hands a fillet. On the l. a **Seilenos** is seated to r. on raised ground, playing on the flutes.

E 185. HYDRIA. Ht. 15⅝ in. Capua. Castellani, 1873. Drawing of a good period. Purple (now nearly white) inscriptions, headdress of dancers, and berries of the ephebos' wreath, and tuning pegs and plectrum-cord of lyre. Brown inner markings, folds of dancers' chiton, and pattern on their diploïs. The design curves up over the shoulder. Below, a strip of mæanders broken by chequer squares; above, a strip of upright palmette and honeysuckle: round the lip and handles, egg pattern.

Dancing lesson. In the centre **two young girls** with short chiton, a diploïs with embattled border and horizontal zigzag lines, hair gathered in a wavy mass behind, dance towards each other, hands on hips, and head turned outwards: the one on the l. has a wreath, the other a fillet. Over each of them is inscribed ΚΑΛΗ, καλή. On the r. is the **instructress**, a grown woman in a sleeved chiton, with a mantle knotted around her waist, a necklace, and hair confined with a radiated stephanè, holding at her side a long purse (?). With her r. she points towards an **ephebos** who stands on the l. looking on, leaning against a knotted staff, with his r. hand on his hip: he wears an himation and a laurel wreath composed of leaves and berries set upright in a fillet. Above his head is inscribed ΚΑΛΟΣ, *καλός*. Over the centre of the scene hangs a lyre, the body horse-shoe shaped, decorated on each side with an eye, *en face*.

[For a similar subject, cf. E 203, and Daremberg and Saglio, s.v. *Educatio*, fig. 2606. On the representation of girls in vase-painting, see Hartwig, *Meistersch.* p. 321. For the type of lyre, cf. Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 84, 2.]

E 186. HYDRIA. Old No. 737. Ht. 11⅝ in. D'Hancarville, iv, pl. 96. Broken, but nothing in design wanting; surface discoloured. Later stage of large style. Purple fillets. Eye in transition type (profile, but pupil a dotted disk, as p. 4, fig. *g*). Above and below, sets of three mæanders separated by red cross squares: round lip, egg pattern.

Three Danaides (?). In the centre a woman, leaning her l. on a sceptre surmounted by a flower, stands *en face*, but looks to l. towards the woman on l., who raises both hands in surprise, looking downwards; at her feet is a hydria. Both these figures wear long chiton and himation, and have the hair looped up with a fillet. On the r. a woman in a Doric chiton stands in the same attitude as the central figure, looking to l., but with her l. hand resting on her hip. Her chiton is fastened on the shoulder with two long pins; her hair is confined with a fillet (left red) wound twice round it. All three wear earrings.

E 187. HYDRIA. Ht. 11 in. Rhodes. Salzmann Coll. 1867. End of severe style. Brown markings of calathos, wings, seat of chair, and edge of hair. Eye of transition type. Above and below, mæander; design curves up over shoulder of vase.

Eros and a woman. On l. a woman in sleeved chiton and himation, hair looped up, sits in a chair, holding out both hands to receive some object (a taenia?) not indicated, which **Eros**, a winged full-grown youth, about to alight on the ground before her, holds out towards her in both hands. Between the figures, a calathos.

E 188. HYDRIA. Ht. 1 ft. 2½ in. Cameiros, 1864. Tomb no. F 199. Much broken, but design not greatly injured. Graceful style. Purple rays, wreath, fillets and wool; some details brown; sketch marks. The folds of drapery on the breast of the central figure are drawn as on the Meidias vase, E 224. The figures of the two outside women are interrupted by a rectangular space within the handles which is left red, and bordered with a thin brown line. Below, strip formed by sets of three mæanders broken by dotted crosses. Round neck, strip of palmette and lotos ornament; round lip and junction of handles with body, egg pattern.

Toilet scene. In a chair in centre a woman sits to r., holding in both hands a wreath; she wears a sleeved chiton and himation around lower limbs, and her hair is looped up and tied with a radiated fillet wound thrice round. On r. stands an attendant (?) in chiton with apoptygma girt, holding up on r. a square box: she has short bushy hair on which rays are painted; she stands to front, but looks towards l. On each side of this group a woman stands looking on, holding up a flower; and on extreme l. a third stands, holding up her r. All these are dressed like the seated woman; the two outside figures, however, have a plain fillet wound several times round the hair. On each side of the seated figure stands a calathos full of wool. Over her hangs a taenia festooned; and on l. a woollen fillet.

[Found in same tomb with E 99.]

E 189. HYDRIA. Ht. 1 ft. 3⅝ in. Rhodes, 1885. *Biliotti Sale Cat.* no. 195. Glaze discoloured by fire. Good period, but drawing careless. Purple, partly discoloured to white, for rays, wreath, fillet, and tuning pegs of lyre. Eye in developed profile type. Below, sets of three mæanders to l. broken by red cross squares; above, strip of oblique double palmette pattern. Round lip, egg moulding; at junction of handles with body, a band of rays.

Women playing music. In a chair to r. a woman is seated playing on a chelys with her l. and holding the cross-bar (*ζυγόν*) with her r. as if tuning the chords; an **Eros** wearing a wreath of beads flies towards her, about to place on her head a wreath. On l. a second woman stands playing on flutes, and on the extreme r. a third, closely wrapped, stands listening: all these three wear sleeved chiton and himation, and a radiated fillet wound twice around the hair. In front of the seated figure a woman (attendant?) stands to front, looking to l., holding in l. a chelys, on her r. a square box: she wears a Doric chiton with embattled edge and apoptygma girt, earrings, and a saccos radiated over the forehead and tied at back with a fillet ending in dotted trefoils. On r. in the field, a cross.

E 190. HYDRIA. Ht. 1 ft. 1½ in. Kimissalla, Rhodes, 1885. *Biliotti Sale Cat.* no. 196. Cracked, but otherwise intact. Good period, but drawing a little careless. Purple rays, fillet, and strings of cap. Eye in developed profile. Ornaments as in E 189.

Woman reading, and three attendants, very similar in composition to preceding. The reader, seated in a chair to r., bends forward over a scroll, of which a portion unrolled shows dots representing sixteen lines of writing arranged *στοιχηδόν*. The women on either side of her stand to front looking inwards, and wear Doric chiton with apoptygma, girt; the one on l. has l. resting on hip, and holds up in r. an object like a large plectrum or purse (?): she has a purple fillet wound thrice round her looped-up hair. The other holds up on her r. a square box of wicker. The seated figure and the one on the extreme r. wear sleeved chiton and himation. The one on extreme r. wears a radiate dotted sphendonè, and holds up in r. a flower: all the three on r. wear a dotted fillet with rays, wound twice around the hair. Over the seated figure hangs an embroidered cap with strings.

[This subject closely resembles one on a hydria at Athens (*Inv.* no. 1260, *Museo Ital.* ii, pl. 6), where the seated figure is inscribed with the name of Sappho.]

E 191. HYDRIA. Ht. 11 in. Cameiros, 1864. Tomb no. F 251. Drawing careless. Design curves over shoulder of vase. Purple colour, now faded to whitish, used for inscription, rays of stephanè on r., and taenia and wreath of Eros. Brown inner markings and edge of hair. Eye in profile. Above, a panel of ivy pattern, of which the stalks are in faint purple; round lip, egg pattern.

Musical scene: A woman is seated to r. in a chair, playing on flutes, her feet resting on a broad low footstool supported by three animals' feet; she wears sleeved chiton, himation, bracelets and saccos, with radiated stephanè. **Eros** on r., a grown youth, flies towards her, holding up in his r. a taenia, a chelys hanging in his l.; he wears a fillet with a vertical piece over the forehead. Above him, ΙΚΑVΟΣ, E)ῖ *καλός*? On l. an ephebos with similar fillet, in a mantle, leans forward on a staff, laying his r. on the shoulder of the seated flute player. On the r., a woman in chiton, bracelets, and radiated sphendonè, moves forward with a square box on her l. arm, and raises her r. with a gesture of surprise. The bracelets are in form of a thin hoop, with two dots on each side. In the field hang two wreaths and a cap (?) half seen.

[Found in the same tomb with a black-figure kylix of late careless style, a bronze strigil, an oinochoè black with a band of egg pattern on red, and a black kylix.]

E 192. HYDRIA. Ht. 11¼ in. Cameiros, 1864. Tomb no. P 12. Rough careless style. Eye in profile.

On body and shoulder: **Toilet scene.** In the centre a woman seated to r. in a chair, extending both hands to receive from a woman standing on r. a chest which she holds on her r., and which is decorated with four horizontal rows of pattern. On l. a third woman advances, holding out her r. towards the chest. All three wear sleeved chiton and himation and have hair looped up.

[Found outside a child's tomb cut in the rock.]

E 193. HYDRIA. Ht. 12⅝ in. Nola. Blacas Coll. Drawing careless. Purple fillets, thread, wool, and inscription. Eye in profile. Design curves over shoulder of vase.

A woman spinning. She is seated *en face* in a chair, beside a calathos of wool, and draws the spindle (at which she looks) in her r. away from the distaff in her l. She wears sleeved chiton and himation, a fillet wound round her looped-up hair, and earrings. On r. a draped youth with r. resting on staff; he has short wavy hair confined with fillet; on l. a woman in a chiton, with apoptygma girt, holding up in both hands a casket; she also has her hair looped up with a fillet and wears earrings. Beside her, ΚΑΛΕ, *καλή*.

E 194. HYDRIA. Old No. 735. Ht. 11¾ in. Nola. Durand Coll. no. 781. Intact. Drawing careless, but of good period. Brown used for details of the calathos, saccos, and cushions. Eye in profile. Below the design a strip of pattern, sets of three mæanders separated by red cross squares; on neck a strip of palmettes. Design curves up over shoulder of vase.

Toilet scene. On r. is a chair with embroidered cushion, beside which, in background, a girl in sleeved chiton (hair looped up with fillet) stands to l.; she holds with both hands a large oval object (perhaps a mirror, badly drawn). On l. is another chair, on which a woman is seated to r., holding out in r. a phialè, in l. a distaff or flute (?). Confronting her, in the middle of the scene, a woman holding upon her r. a calathos. This figure wears a saccos; the one on l. a sphendonè; both have sleeved chiton and himation.

E 195. HYDRIA. Old No. 738. Ht. 11¼ in. Hamilton Coll. D'Hancarville, iv, pl. 36. Drawing graceful, with occasional carelessness. Purple fillet of r. hand figure. Brown inner markings of chair and calathos. Eye in profile. Below, sets of two to four mæanders separated by red cross squares. Above, a strip formed of a running helix pattern. Design curves up over shoulder of vase. The varnishing has been carelessly done, so that in parts a line is left red outside the artist's outline.

Toilet scene. On the l. a woman is seated in a chair, holding up on her l. a calathos, her r. closed, as if drawing something from it. Confronting her is a woman in a radiated stephanè, holding up a mirror: and on the r. a third woman (long hair tied in roll at end, fillet) looking down at a taenia, which she holds in both hands. All three wear long chiton and himation. The seated one has her hair looped up with a fillet, left red; above her hangs a taenia.

On the foot incised characters, see old Cat. pl. B 738.

E 196. HYDRIA. Ht. 11 in. Eretria. *Class. Rev.* 1891, p. 341. Late stage of good period; **PLATE VII.** drawing careless (cf. E 246). Eye in profile. Below, a strip of mæander; above, of alternate palmette and lotus; round lip and handles, egg pattern.

Thersites insulting Agamemnon. On the r. stands **Thersites**, an old, bald-headed man with hooked nose and grotesque features, and peculiarly shaped head; he leans on a staff and wears a long chiton and an himation, which is passed over the back of his head. He looks at **Agamemnon**, who moves away with bearded face to front, carrying his spear sloped over his r. shoulder, and shield (device, a lion to l.) seen edgewise on his l. arm; he wears a broad fillet, short chiton, cuirass, and a mantle hangs over his arms. On the l. a bearded figure in a chlamys and a hemispherical helmet (**Nestor** ?), with a spear over his r. shoulder, moves away, looking back; the action of his l. hand is not certain; he may possibly be touching the arm of Agamemnon. The cuirass of Agamemnon seems to be made in narrow vertical slips overlapping each other, and is decorated with a star on the shoulder-piece.

E 197. HYDRIA. Ht. 10¾ in. Cameiros, 1864. Tomb no. F 1. Back portion partly broken away; design intact. Strong style, but careless. Brown details of anatomy and lower folds of chiton. Hair edged with dots. The upper part of the himation of the girl has no folds indicated (cf. E 175). Eye in early stage of profile. Design on shoulder. Below, a strip composed of sets of two mæanders separated by red cross squares; around the lip, egg pattern.

Ephebos with mantle and staff **pursuing a girl,** towards whom he extends his r. She moves away to r., looking back, and wears a long chiton and an himation which covers both arms. Her hair is short (cf. E 718).

[Found in a tomb which also contained the kylix E 26, and two black figure vases, the hydria B 352, and the lekythos B 555.]

E 198. HYDRIA. Old No. 736. Ht. 1 ft. 1¼ in. Nola. Hamilton Coll. Style broad and of good period (cf. E 195). Inner markings in light brown; hair against flesh edged with dots. Eye in simple profile. Design curves over shoulder. Below, sets of two mæanders separated by red cross squares; on neck, a strip of laurel-wreath with berries; round insertion of handles, guilloche; round lip, egg pattern.

Youth pursuing woman beside a house in presence of **a king** (or **priest of Apollo?**). On l. is a large pair of folding doors, with architrave, bands of nails, and two handles, beside which a youth (wearing petasos, mantle hanging like plaid over l. shoulder, sword-belt, hair in short wavy curls), holding two spears couched in l., advances to seize with r. a woman, who flees, looking back and raising her r. in surprise; with her l. she lifts the hem of her sleeved chiton; she wears himation and a radiated stephanè around her looped-up hair. On r. stands a bearded man in an himation, raising his r. with a gesture of surprise; a sceptre, striated and crowned with palmette, rests against his l. shoulder, and in his l. hand is a branch of laurel; he is bearded and has long hair wreathed with laurel.

E 199. HYDRIA. Ht. 11 in. Nola. Blacas Coll. Intact. Strong style. See *Ann. dell' Inst.* 1829, p. 290. Finer details of anatomy and wings, and edge of hair, in light brown. The eye of Eos is in the developed profile type, with eyelashes: that of Kephalos is of the archaic type, with pupil in inner angle. Design curves up over shoulder of the vase. Below and above, pairs of mæanders separated by chequer squares.

Eos pursuing Kephalos: **Eos** (sleeved chiton undergirt, hair looped up with radiated stephanè) runs to r., seizing with both hands the r. arm of **Kephalos**, who looks back as he moves away. He wears chlamys and petasos hanging at back, and carries two short spears in his l.; his long hair is looped up over the ears, with fringe over forehead, and one long wavy lock escapes down breast.

E 200. HYDRIA. Ht. 9⅞ in. Kazviri, Rhodes, 1885. Tomb no. 52. *Biliotti Sale Cat.* no. 197. Surface slightly worn. Late stage of fine style. Purple (? now white) strings of saccos and of petasos, and fillet. Brown inner markings, sparsely used. Eye in developed profile. Below, strip of sets of four mæanders broken by dotted cross; on neck, strip of egg-pattern, and the same round lip and junction of handles with body.

Departure scene: In the centre stands to front a youth in short chiton, chlamys, and petasos with string knotted under chin, r. on hip, l. resting on spear. He looks to l. towards a woman who offers him wine in a fluted phialè which she has filled from an oinochoè (drawn in silhouette against her body). She wears a sleeved chiton, himation, and embroidered saccos with strings ending in dotted trefoils. On r. an attendant woman stands holding a square box in both hands; she wears a Doric chiton with apoptygma, of which the end is caught up between her elbow and left side, and her hair is looped up with a fillet wound several times round it.

E 201. HYDRIA. Old No. 729. Ht. 10 in. Durand Coll. no. 764. Hartwig, *Meistersch.* p. 599 note 1. Drawing awkward, but in style of severe red-figure period. Purple cord of alabastron and inscriptions; no brown used. Outline of hair against the background incised, against the flesh edged with a double wavy line. Between the breasts, two parallel lines slightly curved, marking the articulation, cf. E 159. Drapery in parallel folds. Eye in archaic type (p. 4, fig. *f*). Below the design, extending nearly to the foot, the body is encircled with bands o black on the natural colour of the clay. Design curves up on shoulder. Above and below it, a band of square egg pattern.

Two women bathing. In the centre is a large loutron on a central stem curving downwards into a broad foot. On each side stands a woman with her body and one leg *en face.* The one on r. bends over the loutron, looking into it, with her r. foot resting on the base, and both arms inside it. The other, standing on her r. leg, supporting herself with her l. hand in the loutron, is about to sponge her l. foot, which she raises behind the other knee for the purpose ; she turns her head to look to the l. Beside her, partly hidden by the base of the loutron, is a pair of boots. In the field on each side hangs a mantle ; and over the loutron, an alabastron and sponge. On l. of the loutron, ΚΑVΟϚ ; on r. of the scene, ΚΑVΟϚΕΙ, *καλὸς εἶ.*

Beneath the foot, incised characters. See old Cat. pl. B 729.

E 202. HYDRIA. Ht. 7⅛ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 3 ; **PLATE VIII. 1.** Panofka, *Trophonios cultus in Rhegium*, p. 8. Graceful drawing. Purple tie of hanging cap. Brown inner markings and shading of loutron. Eye in profile. Below, a strip of pattern, sets of three running mæanders separated by chequer squares. Above, egg and dart, black on red. Design extends to shoulder of vase.

Two women bathing at a loutron. The loutron (form as in E 201, but with egg pattern round stem) is between them and has in the centre a duck to l., towards which the woman on the l. holds up her r., at the same time covering her middle with the back of her open l. hand ; she has short hair bound with a fillet. The other woman stands resting on l. leg, with the r. crossed over it ; she holds up in both hands a mantle rolled up (cf. E 207), and wears a saccos. Both the women are nude, and have fastened around the middle of the thigh nearest the spectator a black band with ring attached. Beside each is a diphros ; the one on r. has a striped cushion on it. Over the loutron hangs a striped cap.

[For the circlet around the thigh, which occurs also on E 815, and E 203, cf. Hartwig, *Meistersch.* p. 457. His explanation of it in reference to Ar. *Lysistr.* 109, seems highly improbable. For the duck in the loutron, cf. *Él. Cér.* iv, pl. 30.]

E 203. HYDRIA. Ht. 7½ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 30 ; Panofka, *Bild. Ant. Leb.* pl. xviii, 6, p. 40 ; Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 77, 2. Fine graceful style. Purple fillets and rays in hair of l. hand figure. Brown inner markings. Eye in profile. Patterns as E 202.

On shoulder and body : **Dancing lesson.** In the centre a woman in a chiton schistos with broad black border and apoptygma, and hair looped up with fillet, stands *en face*, her l. resting on a short thick staff ; she looks to l., extending her r. arm as if directing the movements of a young girl, who, with l. hand on hip and r. arched over her head, dances away to l. looking round. On the r. a second girl dances to l., playing castanets, her r. arched over her head ; her hair is looped up with a fillet. Both the dancers are nude, and have a band round the l. thigh with ring attached (cf. E 202). The one on l. has a pair of cross-belts across her chest, and a similar band and ring around the calf of the r. leg; her hair is short and curly.

On the bottom of the foot is incised E.

[For the peculiar form of staff, cf. Panofka, *Griechinnen*, pl. i, fig. 11.]

E 204. HYDRIA. Ht. $7\frac{1}{2}$ in. Nola. Blacas Coll. Panofka, *Bild. Ant. Leb.* pl. xviii, 8, p. 41; Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 55, 1. Fine style of about 440 B.C. Purple fruit, water, and ends of taenia. Eye in developed profile. Below, a strip consisting of sets of three mæanders separated by chequer squares. On neck, a strip of egg and dart, black on red; on lip, egg and tongue.

Two girls at a cistern. The cistern is represented by a horizontal bar resting on two uprights of the same thickness; in it are three circular apertures containing pipes from which water flows; beneath the central pipe stands a hydria being filled. The girl on l. leans with her l. hand on the cistern, and seems from the gesture of the other to have thrown a fruit on the surface of the cistern. Her companion is about to lift her hydria off the cistern with both hands. Each wears a chiton with apoptygma undergirt. The one on l. has her hair looped up, the other wears an embroidered saccos. Above hangs a festooned taenia.

[A similar scene occurs on a vase published in *Ber. d. Sächs. Ges.* 1879, pl. v, 1, p. 143.]

E 205. HYDRIA. Ht. $8\frac{1}{8}$ in. Nola (?). Pourtalès sale, 1865. Panofka, *Cabinet Pourtalès*, pl. 33, p. 111; *Gazette des Beaux Arts*, 2nd sér. viii, p. 122 (cut in text); Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 80, 1. Fine delicate style of about 440 B.C. Purple fillet and wreath. Brown inner markings. Eye in profile. Design on shoulder and body.

Two girls playing a game? Beside a low table or frame a girl on the l. half kneels in the attitude of an astragalizousa, her l. beneath her mantle, her r. resting on the table, the forefinger bent as if holding a disk-shaped object partly shown. On the r. her opponent stands beside the other end of the table, bending forward with r. arm extended, as if she had just thrown something towards the l. end of the table. Above them, **Eros**, represented as a diminutive full-grown boy wearing a fillet, flies towards the kneeling figure to crown her with a wreath which he holds in both hands. Both figures wear chiton and himation: the l. hand one has her hair looped up with a fillet and wears earrings, the r. hand one wears a saccos. The table is of curious construction: the support on the l. is in the form of two lion's legs, the other in the form of two deer's legs back to back. Above this end is a circular line which does not seem to belong to the drapery, and may be an object resting on the table.

[Is this some variation of the ὤμιλλα? See Smith's *Dict. Ant.*^{3} ii. pp. 247–8; cf. *Arch. Zeit.* 1871, pl. 56, 3, where two girls play a game, and one is crowned by Eros.]

E 206. HYDRIA. Ht. $7\frac{1}{4}$ in. Nola. Blacas Coll. Graceful drawing. Purple ends of taenia and rays: brown inner markings very sparsely used. Eye in profile. Below, a strip of sets of three mæanders separated by chequer squares. Above, a strip of egg and tongue, black on red. Design extends over shoulder of vase.

Woman at toilet. On a chair on r. a woman in chiton and himation around lap is seated, leaning with her l. arm on the back of the chair ; she extends her r. to receive a square box from the l. hand of an attendant, who holds in her r. an alabastron. The attendant stands *en face*, looking to r. ; she wears a bordered Doric chiton with apoptygma girt at the waist : beside her, in the background, a diphros, on which is a striped cushion. Both have short hair looped up ; the seated figure has rays in her hair. Above the scene, a festooned taenia. The box is ornamented with two rosettes.

E 207. HYDRIA. Ht. 7¼ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 4. **PLATE VIII. 2.** Graceful style, with occasional carelessness. Purple ends of cap and taeniæ, fillet, and wool. Brown inner markings. Eye in profile. Below, a band, sets of three mæanders separated by chequer squares. Above, egg and dart, black on red. Design rises over shoulder of vase.

Toilet scene. On the l. a nude **woman** wearing only a saccos stands with l. leg crossed over r., and holding with both hands her chiton rolled up in a bundle : around the r. thigh is a black cord with ring attached (for this object and the attitude, cf. E 202). She is confronted by a **woman** in sleeved chiton, bordered himation, and fillet, who rests her r. hand on the back of a cushioned chair placed to r. in the background. Between them stands a calathos full of wool (?). On the l. hangs in the field an embroidered cap, and on either side of the draped woman a taenia.

E 208. HYDRIA. Old No. 966. Ht. 7¼ in. Nola. Durand Coll. no. 778. Finest minute style. Eye in profile. Below, a strip of egg moulding : on neck, a strip of addorsed palmettes set obliquely : at the front insertion of each side handle, a minute palmette. Egg pattern round lip. Design extends up over shoulder.

Woman seated in chair to r., holding in both hands a rectangular box decorated with three rows of basket patterns : she wears sleeved chiton with himation, and her hair is looped up and fastened with a fillet wound several times round it. In front of her stands a **woman** (*en face*, but turning to look at her), holding up in her r. a *σμηγματοθήκη* ? with lid, in her l. an alabastron. She wears a chiton schistos with apoptygma, and a fillet, which has been coloured purple, on her looped-up hair.

E 209. HYDRIA. Old No. 965. Ht. 7⅜ in. Nola. Durand Coll. no. 66. Broken down centre of design and surface repainted to hide breaks, but otherwise in good condition.

The decoration is in every respect **similar to the preceding,** except as follows : the seated woman is on a diphros, and holds in both hands an MS. roll, as if reading it. The other figure holds up in r. an alabastron ; her l. hangs at her side. The roll is inscribed in imitation of writing, but the letters are unintelligible.

E 210. HYDRIA. Ht. 6½ in. Agrigentum. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 22; Panofka, *Griechinnen und Griechen*, pl. i, 4, p. 11. Lip repainted. Graceful style. Purple taenia, fillets, and wool. Eye in profile. Below, a strip of running mæander.

Two women stand confronted: the one on l. holds out a taenia in her r., the other an object which was formerly restored as a rhyton terminating in a boar's head; what remains seems to be the neck and lip of an alabastron, for which the action of the hand of the figure would be suitable. Each wears sleeved chiton and himation, and has her hair looped up with a fillet. Between them stands a calathos filled with wool.

E 211. HYDRIA. Old No. 731. Ht. 9 in. Canino and Hamilton Colls. Drawing belongs to end of strong style. Purple flower and wreath: brown outline of hair of the old man and inner markings of anatomy. Eye in transition type. Below, a strip of key pattern: above, and round the lip, egg pattern. Design curves up on shoulder of vase.

A **bald old man** seated to r. **between two women,** holding out a flower in his r. hand: his beard is only indicated by an outline in black, his hair by an outline in brown: around his legs, which are tucked under the chair, are an himation and the folds of a chiton, which is not shown on the upper part of his body, his r. breast and side being bare. At the back of his head is a rectangular object which may represent the handle of his staff resting against his l. shoulder. Seated on a square box confronting him is a woman holding out to him with both hands a wreath, and behind him a second woman stands, raising her l. in an attitude of surprise: both women wear sleeved chiton, himation, and saccos. The figures, on the principle of isocephalism, are all of the same height.

E 212. HYDRIA. Old No. 730. Ht. 7⅞ in. Nola. Durand Coll. no. 714. Drawing of good period, but careless. Eye in profile. Purple flame and fillet. Below, a strip of zigzags black on red. Design extends to shoulder of vase.

A **woman** in long chiton, himation closely draped, and saccos, stands on l., holding in her r. a blazing torch: on r. an **ephebos** in mantle covering both arms, and fillet, confronting her. Between them a stelè.

E 213. HYDRIA. Old No. 745. Ht. 6¾ in. Nola. Durand Coll. no. 50. Drawing graceful, but becoming careless. Purple fillet, sprigs, and lines of ground. Inner markings in brown. Eye in simple profile type. Below, strip of sets of three mæanders broken by chequer squares. Design extends to shoulder of vase.

Eros and fawn. Eros on l. (short hair, fillet with point over forehead), leaning with l. elbow on l. knee raised, bends forward to stroke with r. a fawn which couches on rising ground, its legs bent under it. In his l. he holds three sprigs or flowers.

E 214. HYDRIA. Ht. 7¾ in. Nola. Blacas Coll. Drawing of good period, but careless. Eye in profile. Design curves over shoulder. Below, a strip of key pattern to l.; above, a strip of laurel wreath.

Eos pursuing Kephalos. **Eos** (winged, sleeved chiton and himation, hair looped up) moves to r., extending both arms towards **Kephalos**, a boy with long curly hair wreathed with laurel, who, as he flees, turns to strike at her with his chelys brandished in his r.: he wears an himation. On l. a pine tree. Eos is much taller than Kephalos.

[The tree in this scene would appear, from the analogy of the Helios krater, E 466, to be a pine: see, however, Furtwängler, *Saburoff Coll.* commentary on pl. 63, and, for the tree of the sun, *Zeitschr. für Ethnol.* xiii. p. 139.]

E 215. HYDRIA. Ht. 8$\frac{1}{8}$ in. Nola. Blacas Coll. End of fine style. Brown inner markings of calathos, cushion, &c. The thread is indicated in the sketch-marks, but not otherwise shown. The figures rest on a strip of mæander. On the neck a strip of laurel wreath.

A **woman seated** on a cushioned chair to r. with distaff and spindle, twisting thread: she wears Ionic chiton, himation, and radiated stephanè. Behind her another woman advances bringing a square box: she wears a sleeved chiton with apoptygma, and a double stripe down the side and a radiated stephanè. On the r. a wreathed and bearded man closely draped in a talaric chiton and himation stands looking on, resting his r. on his staff. His hair falls in wavy curls to the shoulders. Above the seated figure hangs a sash: at her feet is a calathos.

E 216. HYDRIA. Old No. 732. Ht. 8$\frac{1}{8}$ in. Durand Coll. no. 222. Drawing good, but tending to carelessness. Brown inner markings. Eye in profile: above, a strip of laurel wreath. Design extends up over shoulder of vase.

Nikè moving to r., holding a taenia in both hands, and looking back. She wears a long Doric chiton with apoptygma, earrings, and a radiated sphendonè. Her shoulders are *en face*, one wing is spread on each side.

E 217. HYDRIA. Ht. 6 in. Cameiros, 1864, Tomb no. F 6. Graceful style. Purple fillet of Eros and rays of stephanè. Eye in profile, with eyelash. Below, thin red line: above, egg moulding.

On body and shoulder: **Eros pursuing a girl.** He has wavy hair falling to shoulders, bound with fillet, and flies to r., extending both arms to seize the girl, who runs to r. looking back at him and extending both arms with a gesture of fear. She wears a chiton with apoptygma girt at waist, earrings, and hair looped up with radiated stephanè.

[For this subject, cf. E 702, *Röm. Mitth.* ii, p. 44, and Furtwängler, *Eros in der Vasenm.* p. 55.]

E 218. HYDRIA. Ht. 6$\frac{1}{8}$ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 46. **PLATE VIII. 3.** Graceful drawing. Eye in profile. Design extends over shoulder of vase.

Toilet scene. On l. a woman seated in a chair, with her feet tucked underneath it, holds out both hands to receive a square box from a woman who stands *en face*, but looks at her. The seated figure wears sleeved chiton and himation: the standing figure, a Doric chiton schistos. The hair of both is looped up behind. The seat of the chair is drawn as projecting beyond the back.

E 219. HYDRIA. Ht. 6⅞ in. Castellani, 1873. Composition graceful, but drawing careless in parts. Purple fruit and stephanè: brown inner markings. Eye in simple profile, with eyelashes. Below and above design, egg-pattern. Design extends over shoulder of vase.

On r. **a woman** in a sleeved chiton and himation is seated in a chair, extending both hands (the r. holding a fruit) towards **an infant,** who is brought towards her by a second **woman,** and who turns to r., extending his arms towards her. This woman wears a long chiton with apoptygma girt: both women wear a radiated stephanè on their looped up hair.

E 220. HYDRIA. Old No. 746. Ht. 6⅛ in. A fragment on r. side of design (including the l. leg of the Amazon) is wanting: surface much corroded. Drawing graceful. Purple ground-lines and flowers. Eye in profile. Below and above the design, egg pattern. Design extends over the shoulder.

Contest of a youthful Greek warrior with an Amazon. The combatants charge towards each other, the Amazon on r. with pelta and a copis brandished over her head, the Greek with spear couched and l. under his chlamys advanced as a shield: he has a petasos hanging at his back, and a fillet: she a kidaris, tunic and anaxyrides decorated with alternate rows of dots and zigzags, a short chiton, and boots: her hair falls in wavy tresses down her chest. The figures, though menacing each other, both look down at a helmet which lies to l. on the ground between them. The ground is indicated by lines and flowers (cf. E 173).

E 221. HYDRIA. Old No. 734. Ht. 10⅞ in. Hamilton Coll. D'Hancarville, i, pl. 26. Drawing careless. Purple fillet of r. hand figure, and balls. Eye in profile. Below the design, a strip of herring bone; design curves over the shoulder of vase.

Two women playing ball (cf. E 339). On l. a woman seated in a chair to r. holds out both hands, the r. containing a ball, as if to catch the ball which a woman standing on r. is about to throw to her. In the background a third woman stands looking to l. closely muffled in her mantle. All three wear chiton and himation: the first and second have their hair looped up with a fillet wound thrice round; the third wears a saccos. Over the seated figure hangs a taenia.

E 222. HYDRIA. Ht. 8⅝ in. Nola. Blacas Coll. *Musée Blacas*, pl. xxii, B; *Él. Cér.* iv, pl. 24 A, p. 158; Müller-Wieseler, *Denkm. d. a. Kunst*, ii, pl. 57, no. 728; Furtwängler, *Eros in der Vasenm.* p. 27. Surface much injured. Purple inscriptions, ground-line, flowers, and cord. Below, a strip of mæander with a red cross square in centre: but the figures rest on rocky ground. Above, a strip of wavy rope pattern with dots. Design on shoulder and body.

Peitho and Himeros: On l. **Peitho,** ΠΕΙΘΟ, *Πειθώ* (chiton embroidered with Vs, himation, and saccos), stands holding out in her r. hand a phialè, above which an alabastron hangs by a cord from a small square fastening. On the r.

Himeros, IMEΡ . ., Ἵμερ[ος, is seated on a high rock, holding up in r. a sword in scabbard (?). He has straight hair reaching to shoulders. From the rock on r. springs a flower.

E 223. HYDRIA. Ht. $13\frac{3}{8}$ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 43; *Él. Cér.* iv, pl. 29, p. 161; Kretschmer, *Vaseninschr.* pp. 179 and 236. Surface injured on the shoulders of the two r. hand figures. End of fine style, becoming careless. Purple inscription. Brown markings of calathos. Eye in profile. Design curves over shoulder. Below, sets of three mæanders separated by red cross squares: above, a strip of laurel wreath.

Three women at toilet (?). In the centre a woman in a saccos moves to r., holding out both hands towards one confronting her, who holds in both hands a taenia; between them is a calathos. On l. a woman wearing an himation stands *en face*, but looking to r. and holding up in her r. a mirror. All three wear sleeved chiton: the two side figures have their hair looped up with a radiated stephanè. Over the central figure is inscribed, ΑVΤΟΓΣΙΑ, Αὐτοψία.

[For names of which the formation is analogous, cf. Παννυχὶς, Μύστης; and Jahn, *Vasenb.* p. 28.]

E 224. HYDRIA. Old No. 1264. Ht. $20\frac{1}{2}$ in. D'Hancarville, i, pll. 127–30, ii, pl. 22; Maisonneuve, *Introd.* pl. 3; Millin, *Gal. Myth.* pl. 94, fig. 385; Inghirami, *Mon. Etr.* v, pll. 11–12; Gerhard in *Berlin Abhandl.* 1839, pll. i-ii, p. 295; *Gesammelte Abh.* pll. 13–14; and in *Trans. Roy. Soc. Lit.* 2nd ser. vol. i. (1843), p. 192 (plate); Guigniaut, *Nouv. Gal. Myth.* pl. 187^{bis} (737. *a*), and foll.; Harrison and Verrall, p. 161, fig. 37 (upper scene); Daremberg and Saglio, *s.v.* Dioscuri, p. 251, fig. 2430 (gives 1); Roscher, *s.v. Hesperiden*, p. 2602, gives 2_a; *Wiener Vorlegebl.* iv, 1–2; Klein, *Meistersig.*^{2} p. 204; *Arch. Zeit.* 1852, p. 437; 1854, p. 299; 1856, p. 190; 1858, p. 129; Brunn, *Künstlergesch.* ii, p. 706; *Rhein. Mus.* N. F. 30, p. 529; *Comm. Mommseni*, p. 178; Jahn, *Arch. Aufs.* p. 132; Overbeck, *Kunstmyth.* (*Zeus*), p. 182, no. v; Luckenbach, *Verhältniss*, p. 514, note 3; Robert, *Bild. und Lied*, p. 40, note 50; Kretschmer, *Vaseninschr.* p. 116 and p. 145; *Class. Rev.* 1888, p. 123: *J.H.S.* vol. 13, p. 119; *C. I. Gr.* 8487. Gerhard's publication was the first to give the inscriptions, which had previously not been noted. Later fine style. Gilding on a raised ground has been used for jewellery, laurel-berries, fruit, and details on the statue; also the centres of the palmettes round the neck. The flesh of the statue is white with brownish details; the colour has faded from its drapery and phialè, but it was probably gilt. Purple is used for inscriptions, some fruits, hair of statue, and fringes of garments. Brown inner markings, and for shading of altar, and other details throughout, and for throwing into relief the deeper folds of drapery. The hair is drawn in wavy strokes of thinned black on a brown wash. Ground-lines and flowers, &c., lightly incised in the black varnish, the leaves being in some cases indicated by minute incised strokes on each side of the stalk. This incising seems to have been executed subsequent to the laying in of the purple, as in the case of the names Agavè and Chryseïs the incised lines pass over and through the letters. The face is in six instances drawn in three-quarter view, and an attempt is made to give expression (*e.g.* in face of Polydeukes) by wrinkles in the forehead. The body of the vase is divided into parts by a band composed of sets of three mæanders separated by dotted chequer squares, which just touches the lower part of the side handles. Above this is 1, below it 2, and below 2 a similar band. Round the neck, a band of palmettes laid obliquely to r.; round the lip and round each handle, egg pattern. Below the back handle, a palmette springs from the upper band, and from it branches on each side a long tendril with another palmette and a flower at end. On the shoulder of the vase is inscribed, ΜΕΙΔΙΑΣ:ΕΓΟΙΗΣΕΝ, Μειδίας ἐποίησεν.

(1) **The carrying off of the Leukippidæ.** In the centre of the scene, on a high level, is a xoanon of a goddess (**Chrysè**? see *Class. Rev.* 1888, p. 123) *en face*, on a pedestal, holding up the l. hand, palm outward, and holding out in the r. a fluted phialè ; the statue is stiff and archaic in form, with legs close together and elbows at side, and wears a long girt chiton decorated like those of the Dioscuri, and a radiated polos decorated with egg pattern. On each side of the head are drawn wavy lines indicating hair (?) ; and below the arms hang the ends of a fringed mantle. The pedestal is damaged, but it appears to have been in the form of an Ionic capital. On each side of this statue is a quadriga. That on the l. is the chariot of **Polydeukes,** who drives it at full speed away to l., standing in it with **Helera,** whom he has seized ; she holds the front rail with her r. hand, and is further supported by the r. arm of Polydeukes, who holds in that hand the goad, and in each hand a pair of reins ; he wears a short girt chiton, elaborately decorated with palmettes, mæander, egg pattern, and two laurel-wreaths, and a mantle decorated with stars floats back from his arms ; above him, his name, ΓΟΛVΔΕVΚΤΗ≶, Πολυδεύκ⟨τ⟩ης. Helera (Hilaeira, see Kretschmer, *op. cit.* p. 208) with her l. raises from her shoulder part of a short mantle decorated with stars, and her head is bowed as if in grief ; she wears a long chiton with apoptygma, a necklace, earrings, bracelets, and a radiated stephanè decorated with egg pattern. Over her her name, ΕΛΕΡΑ, Ἑλέρα. The car of the chariot is richly decorated with palmettes and egg patterns ; the horses have beaded bridles and collars decorated with egg pattern ; their manes are coloured with a wash of yellow ; the corona of hair at the junction of each leg with the belly is treated decoratively, like a sprig of foliage (cf. De Witte, *Czartoryski Coll.* pl. 21) ; the nearest horse has a cross branded on the upper part of the flank, which has been covered with minute dots. The third horse turns its head to r. ; the chariot-pole, with its ζύγον, is drawn between this and the fourth horse. At the foot of the statue is a group of **Castor** seizing the other Leukippid **Eriphylè** ; she tries vainly to escape to r., raising her skirt with her r., and with her l. raising her mantle beside her head ; but Castor, standing firmly on a rocky hillock, clasps her with both hands locked around her waist, and head resting against her r. shoulder. Castor is dressed like his brother ; his chlamys is fastened with a brooch on the chest, and he wears sandals of open work ; Eriphylè is dressed as Helera, but has a double sphendonè decorated with net and mæander, and plain sandals. Above this group is inscribed ΚΑ≶≶ΤΩΡ, Κάσστωρ ; on the r., ΕΡΙΦVΛΗ, Ἐριφύλη. On the upper level, to the r. of the statue, the quadriga of Castor stands ready to r., and in it the charioteer **Chrysippos,** dressed as Castor, but without chlamys, in three-quarter face to l., looking on, holding reins and goad ; he is beardless and of youthful appearance ; above him his name, Χ̆ΡΥ≶ΙΓΓΟ≶, Χρύσιππος ; the chariot and horses are like those of Polydeukes, and the horses paw the ground impatiently. The lowest level is occupied with a group of spectators : in the centre is an altar having an Ionic capital with necking of egg pattern and three splashes of blood on the drum ; against this **Aphroditè** is seated on raised ground on l., leaning back ; she turns round to look at the scene last

described, resting her l. against the altar, and raising her r. to arrange her hair; she wears a long chiton with studded sleeves, a mantle around her legs, earrings, a necklace of pendant beads, bracelets, and a headdress like that of Eriphylè; over her her name, ΑΦΡΟΔΙΤΗ, Ἀφροδίτη. Beside her **Chryseïs,** dressed as Eriphylè, crouches seated on her heels to r., making with her l. a lap of her chiton, which is filled with fruits; she looks up towards Castor, raising her r. in surprise; above her, her name, ΧΡΥ≤ΕΙ≤, Χρυσηΐς. On the extreme l. **Zeus,** seated on a rock to r., with r. foot crossed over l., looks on; he is bearded and wreathed with laurel, and has a mantle with mæander border round his legs; a sceptre rests along his r. arm, and his l. rests on his lap; above him his name, ΙΕΥ≤, Ζεύς. The hair between his breasts is decoratively treated as a sprig of foliage. To him runs **Agavè,** an older woman in a bordered Doric chiton with apoptygma girt, earrings, bracelets, necklace of pendant beads, and radiated stephanè; she looks round in three-quarter face to r., raising, with a hand over each shoulder, a bordered mantle decorated with stars, which has at the lower edge a long fringe, indicated in purple strokes, now almost faded; above her, ΑΓΑVΗ, Ἀγαύη. On the extreme r. **Peitho** runs away to r., looking back, holding with r. arm extended and l. over her shoulder her bordered mantle; she wears a chiton with apoptygma and ornaments like Aphroditè; her hair is knotted behind with a beaded fillet; above her, her name, ΓΕΙ⊙Ω, Πειθώ. All the women except Aphroditè and Agavè have a band passed round each shoulder; this may be part of the girdle, and intended to keep it from slipping down. Beside the altar and at each extremity of the lower level is a laurel bush, and flowers spring from various parts of the ground.

[For the subject, cf. Paus. i, 18, 1: "The picture of the marriage of the daughters of Leukippos in which the Dioscuri were concerned" (in the Anakeion at Athens) "is by Polygnotos." The statue is regarded (Baumeister, i, p. 452) as that of Artemis, and as marking the locality as Limnatis in Messenia: cf. *Ephem. Archæol.* 1885, pl. 5, 1 *a*; *Jahrbuch*, i (1886), pl. 10, 2, and ii. (1887), p. 271; and for a general discussion of the vase paintings with this subject, Roscher, s.v. *Leukippiden*, p. 1993.]

(2) The lower frieze of figures falls into two main groups, corresponding with the two side handles.

(2$_a$) Occupying the front, **Heracles in the garden of the Hesperides.** In the centre is an apple-tree with bare trunk and a few branches with apples at the top: around it, along the trunk, a serpent is twined, which turns its head to l. towards **Chrysothemis,** who, raising an edge of drapery from her side with her l., advances to pluck an apple with her r.; she wears a Doric chiton with apoptygma, jewellery, and a sphendonè decorated with chequers; over her, ΧΡV≤Ο⊙ΕΜΙϚ, Χρυσόθεμις. Behind her, and leaning l. arm on her shoulders and r. hand on her side, stands **Asteropè,** with l. foot drawn back; she is dressed like Peitho, but has no mantle; over her, Α≤≤ΤΕΡΟΓΗ, Ἀσστερόπη. Next, on l. is **Hygieia** seated on a hillock to l., but looking round in three-quarter face to r.; with her r. she lifts an edge of drapery from her shoulder; along her l. she has a sceptre; she is dressed like Agavè; over her, VΓΙΕΑ, Ὑγίε(ι)α. On the l.

Clytios stands to r., bending forward with l. arm resting on raised l. knee: round his l. arm a mantle is twisted, and two spears rest against it; he raises his r. as if addressing Chrysothemis; over him, ΚΛVΤΙΟΣ, Κλύτιος; behind him a laurel bush, which closes the scene on this side. On the r. of the apple-tree is **Lipara** moving towards the tree, with an apple in her l. hand; she is dressed like Agavè, and turns in three-quarter face to r., raising with her r. the drapery on her shoulder and looking at **Heracles,** who is seated to l. on a lion skin behind her; over her, ΛΙΠΑΡΑ, Λιπάρα. Between her and Heracles is a laurel bush. Heracles is beardless (cf. E 104), and has a sword hanging from a cross-belt; he rests his r. on his club and his l. on the lion-skin; over him, ΗΡΑΚΛΗΣ, Ἡρακλῆς. Behind him **Iolaos** moves away to r., looking back; he has a long chlamys fastened with brooch on chest, petasos at back, sword at waist, and open-work sandals, and holds two spears upright in his r. hand; over him, ΙΟΛΕΩΣ, Ἰόλεως.

[For various views as to the explanation of this scene, cf. Roscher, s.v. *Jason*, p. 34.]

(2_b) **Athenian tribal heroes.** Seven male figures are grouped in various attitudes, and at each end are women. Next to Iolaos in the last scene come three women moving to r.; foremost is **Helera** (**Hilaeira**) in Doric chiton with apoptygma, and hair knotted behind with a beaded fillet; over her, ΕΛΕΡΑ, Ἑ[λ]έρα; she looks back at **Medea,** who follows, dressed in a long chiton decorated with dotted circles, a wreath, bands of egg pattern, and a broad central stripe black with Μ-shaped purple marks, a mantle like that of Agavè, a beaded girdle, and a kidaris decorated with stars; with her r. she raises her mantle from her shoulder; on her l. she has a rectangular box; over her, ΜΗΔΕΑ, Μηδε(ί)α. Last comes **Arniopè,** with long chiton and apoptygma and double sphendonè, jewellery, and r. hand on hip; over her, ΑΡΝΙΟΠΗ, Ἀρνιόπη. The heroes fall into three groups: first on l. are **Philoctetes** and **Acamas,** confronted. Philoctetes wears a long bordered chlamys fastened on the chest, and open-work sandals, and holds two spears upright in his r. hand; over him, ΦΙΛΟΚΤΗΤΗΣ, Φιλοκτήτης. Acamas is seated, with l. leaning on a rock and a sceptre resting against his r. knee and arm; he is bearded, and wears a broad fillet and shoes, and a mantle which leaves only the chest bare and is passed over the back of the head; over him, ΑΚΑΜΑΣ, Ἀκάμας. Next on r. is a group of three youths: first **Hippothon,** with mantle over his arms, two spears resting against his l. arm, sandals, sword at waist, and r. hand resting on his hip; over him, ΙΠΠΟΘΩΝ, Ἱπποθ(ό)ων; he looks to r. at **Antiochos,** who is nude, and seated on a mantle to l., holding up his r. as if conversing; his r. foot rests on higher ground than the l., and the r. elbow rests upon it; over him, ΑΝΤΙΟΧΟΣ, Ἀντίοχος; behind him **Clymenos,** with chlamys on l. arm and shoulder, sword at waist, and two spears under l. arm, moving away to r., looking back and extending r. arm towards Hippothon; over him, ΚΛΥΜΕΝΟΣ, Κλύμενος. Next on r. is **Oineus** dressed as Iolaos, with two spears sloped over his l. shoulder; over him, ΟΙΝ . ΥΣ, Οἰν[ε]ύς; he moves to r., extending his r. towards **Demophon,** who stands *en face,* but looks to l., pointing downwards with his r. at the feet of Oineus; he wears petasos at back, a mantle over both arms, and holds upright with his l. a pair of spears; over him, ΔΗΜΟΦΩΝ, Δημοφῶν. Last is a woman, **Chrysis**, seated on high ground to l., leaning on her l., and holding up her r. as if beckoning to Oineus; she wears a long chiton with double side band, a broad stephanè, and jewellery; over her, ΧΡΥΣΙΣ, Χρυσίς.

[With this scene may be compared the mention by Paus. i, 5, 1, of the statues at Athens of the eponymous tribal heroes; these statues were grouped with others of heroes not eponymous. The name Acamas was formerly read Α[ἰήτη]ς; Robert, *loc. cit.*, proposed ῎Α[τλα]ς. The inscriptions, since the vase was cleaned, are all perfectly legible.]

E 225. HYDRIA. Old No. 1354. Ht. 15⅞ in. Capua. Hamilton Coll. D'Hancarville, i, pll. 30–32; Moses, *Collection*, pl. 21; Inghirami, *Mon. Etr.* v, pl. 10; *Él. Cér.* ii, cut on p. 257. Surface injured. Florid fine style (cf. the hydriæ from Kertch and Cyrenaica, E 230, etc.). Purple rays, inscriptions, wool, stems and berries of wreaths. Below, sets of three mæanders separated by chequer squares. Round the neck, a band of upright palmettes; round lip and handles, egg pattern; below the back handle, a palmette on another. The design runs all round the body and spreads up over the shoulder.

Toilet scene. In the centre **a woman** holding a sceptre upright in r. is seated to l. on raised ground, leaning on l. hand on the ground: she wears a chiton elaborately decorated with patterns of palmettes and wreaths, a mantle round her legs, and a chequered sphendonè with mæander and rays in front; she turns to look at **Eros**, who flies towards her, holding out both hands towards her head: he is wreathed. Behind him **a woman** is seated to l., on a level with the handle of the vase, her r. foot slightly raised above the other; she wears a bordered Doric chiton with apoptygma, and her hair is knotted at the back with a fillet; her r. rests on her lap, and she leans on her l. elbow. Behind her is **a youth** (**Apollo?**) in an himation, wreathed with laurel, and holding upright in his r. a long laurel branch; his figure comes within the handle on this side. Last on r. is **a woman** in long chiton and himation, earrings and broad fillet, who stands to l., holding up on her r. a rectangular box decorated in three bands with a kind of metope and triglyph, and zigzag patterns. On the l. of the central figure is a group of three: **a woman** in long chiton, mantle around her legs, and radiated stephanè, is seated on a rectangular stool to r., leaning back on her r. elbow; she is confronted by **two others**: the one on l. is similarly dressed, but with bordered apoptygma and without a mantle, and holds up on her r. a rectangular box with feet; the other wears a long chiton with diploïs, a sleeved jacket decorated with rosettes, and a chequered sphendonè, and holds in r. a wreath of olive; all these three have cross-belts (stethodesmi) across the breast. Within the l. handle, and separated from the rest by a fluted Ionic column which extends from bottom to top of the design, is **a woman** in long chiton with apoptygma, earrings, and sphendonè decorated with scale pattern, who leans forward, resting her r. elbow on her raised r. knee, with l. behind her back, addressing **a woman** in long sleeved chiton and mantle, with hair in broad fillet, who holds out on her r. an unguent box on a stand decorated with vertical wavy stripes. At her feet is a footstool, and a similar one with a calathos of wool is drawn beneath the central figure ; above her hang two wreaths, of olive and of laurel ; and in the field are imitations of inscriptions, apparently intended to represent repetitions of the word ***καλός***.

E 226. HYDRIA. Old No. C 4. Ht. 16⅛ in. Cyrenaica. Werry, 1856. Roscher, s.v. *Helena*, p. 1958 ; Furtwängler, *Eros in der Vasenm.* p. 49 ; *Mon. Grecs*, nos. 21–2 (1893–4), p. 1 ; cf. Smith, *Dict. Ant.*^{3} ii, p. 411. About half the design and one side-handle wanting. Late and florid stage of good period. White with brownish yellow details laid on the red ground for the flesh of Helena, for the inscriptions, flames and jewellery, and laurel berries. No ground-line. The design is arranged in two friezes : 1, on the shoulder ; 2, on the body ; but, unlike the Meidias vase, 2 terminates on each side below the side handles. Below, a strip (also finishing below the side handles) of sets of three mæanders separated by dotted chequer squares ; round the neck, upright palmette pattern ; round the lip and the insertions of each handle, egg pattern. Owing to the fracture it is difficult to decide whether 1 and 2 were separated by a pattern ; apparently not.

(1) **The toilet of Helen.** In the centre **Helen** is seated in a chair to r., her r. arm hanging over the back of the chair, raising with her l. hand an edge of drapery from her shoulder : she wears a chiton, which has been indicated in brown lines against the white flesh, but is now only faintly traceable, a mantle around her lower limbs with a rich border of rays and other patterns, and a chequered sphendonè and fillet radiated and beaded ; above her is her name, ΕΛΕΝΗ, *Ἑλένη*. The seat of her chair is drawn as projecting beyond the back. Beside her, on a level with her head, **Pothos** crouches to l. on his l. knee, and is occupied in arranging the fillet on her forehead ; he has long wavy hair, knotted behind ; over his forehead are three white rays, and above him his name, ΓΟ⊙ΟΣ, *Πόθος*. On the r. four women, and on the l. three, stand or sit, looking on. The first on the r. stands to l. before a small brazier (?) or thymiaterion from which flames arise (the lower part is lost) : she wears a chequered sphendonè and an ivy wreath. Next behind her is one seated to r. on a lower level, wearing a radiated fillet, who turns her head to look at Helen ; above her, ΚΑΛΗ, *καλή*. Next is **Cleio**, who wears a radiated fillet and a sphendonè, and leans forward to l., resting her l. hand on her hip, her r. arm on her r. knee, the r. foot on raised ground ; above her is her name, ΚΛΕΩ, *Κλε(ι)ώ*. Last on the r. is one with hair knotted, a radiated fillet ending in trefoils, seated to r., looking round, with r. arm (wanting) resting on a tympanon (?), and with l. hand raising the drapery from her shoulder. On the l. of Helen a woman stands in three-quarter face to r., but looking full to r., and holding in her r. a long palmette fan ; the woman behind her leans with her l. arm on the shoulder of her companion, resting her r. hand on her hip ; they both seem to wear the same head-dress, a chequered sphendonè with radiated fillet, though in the case of the first the lower part of the head is broken away. Above these figures is inscribed ΚΑΛΗ, *καλή*. The last figure on the l. exactly balances the last on the r. ; she wears a chequered sphendonè and an ivy wreath. All these women

wear a long girt chiton, earrings, bracelets, and a necklace, except Cleio, who has no necklace.

[Engelmann, in Roscher, *loc. cit.*, suggests the presence of Cleio as referring to the *ἀοίδιμοι ἐσσομένοισιν*.]

(2) **Group of women.** Of this scene only three figures on the l. are preserved in anything like completeness. First on the l., under the handle, a woman in a long chiton with a double vertical stripe at the side, her hair knotted with a fillet, sits to r. looking downwards. Next is a woman in a similar dress, who leans against the trunk of a tree to r., and with her r. extended holds out a string of beads towards some figure now wanting. Between these two is part of a branch of laurel, which may have been held in the hand of the seated figure. Then a woman with long hair dressed like those in 1, who sits to r., raising with her l. the edge of drapery on her shoulder. These women wear jewellery like those in 1. Here the design is broken away. Proceeding to r. there appear to be the feet of two persons in long chitons, and the foot, raised, of a third; and then, after a gap, the l. foot of a person walking to r. Sprigs of laurel with berries sprout on the ground-line of 2.

E 227. HYDRIA. Old No. C 1. Ht. 15¾ in. Cyrenaica. Dennis, 1866. *Trans. Roy. Soc. Lit.* N.S. ix, pp. 180–2, pll. 3–4 (Dennis); Furtwängler, *Eros in der Vasenm.* p. 38. The vase is unusually light for its size. Fine style. Flesh of Eros white with yellow details on the red ground. Gilding on a raised ground is used for jewellery, fruit, and the wreath around the neck of the vase. Below, a continuous band of egg-pattern; beneath each side handle, a palmette; and at back, an elaborate pattern of four palmettes. The design curves up over the shoulder.

Heracles in the garden of the Hesperides. In the centre is the tree of the golden apples, beside which, leaning his back against its trunk, **Heracles**, beardless, wearing a radiated fillet, is seated to r., upon his mantle, resting his r, hand on his club, l. on knee, with elbow on raised ground. He turns his head in three-quarter face to the l. to look at **Eros**, who stands on his r. upper arm, and with r. arm raised as if picking fruit from the tree, offers Heracles with his l. hand two apples painted white. He has short wavy hair, with fillet, and his wings are spread on either side. On the r. on the ground-level a beardless youth, **Iolaos?** wearing a fillet and a mantle over his l. arm, moves away, looking back with hands drawn back, palms outwards, with a gesture of great surprise. Above him, seated on a higher level to l., is **Aphroditè** (?), nude to the waist, leaning on her l. arm and extending her r. towards the tree: she wears a mantle around her legs and a sphendonè. On the r. on a lower level, but with her r. hand on the shoulder of Aphroditè, a **Hesperide** stands looking on, leaning back on her l. elbow: she wears a long Doric chiton with apoptygma and a saccos. On the l. of Heracles a second **Hesperide** advances, dressed as the last, but with a sphendonè, holding out towards him with both hands some object not shown. Behind her is seated to r. on his mantle a youth wearing a fillet, who with his l. draws forward an edge of the mantle over his l. shoulder.

He looks upward to l. towards the third **Hesperide**, who is seated to l. above the l. handle, and looks round, holding up both hands as if they contained a taenia: she is dressed as the others, but wears a saccos. All the women wear earrings and necklace of beads, and bracelets. Underneath the foot, incised characters, ΕΜΠΟΡ.

[For beardless Heracles, cf. *Jahrbuch*, 1893, p. 161.]

E 228. HYDRIA. Old No. C 3. Ht. 18½ in. Cyrenaica. Werry, 1856. See *Ann. dell' Inst.* 1877, p. 206 and note 3. Part of the centre of the design, including the heads of the two central figures, is broken away. Fine style. White, with yellow details, on the red ground is used for the flesh of the Mænad on the r. and of Eros. Gilding on a raised ground for the jewellery, details of the thyrsos, ivy wreath, strings of harp, the necklace of pendants around the neck of the vase, and the centres of the egg pattern round the lip. Hair in light brown wavy strokes. Below, a band of sets of four mæanders separated by chequer squares; at the back, a fine pattern composed of six palmettes with spirals; and below each side handle a single palmette. The design curves over the shoulder. **PLATE IX.**

Dionysos, Ariadnè and Thiasos. In the centre **Dionysos** in anaxyrides and jerkin decorated with circles and Y marks, over which a panther skin is knotted and girt, with a pair of high boots, and with his thyrsos lying alongside against his r. shoulder, sits to l. on his mantle, leaning back and clasping with his l. arm the l. arm of **Ariadnè**, who stands behind him; with his r. he seems to be drawing down her face to his, but this hand is for the most part lost. Her l. arm passes over his shoulder; she has long wavy hair, and wears a long girt Doric chiton and himation. On the l., facing Dionysos, a **Mænad** in a long girt chiton, a mantle and chequered sphendonè, is sitting looking on, and holds upright on her l. knee, with her l. hand on its upper edge (in an attitude recalling the well-known motive of Aphroditè or Nikè with a shield), a tympanon decorated with a central star and an edging of dotted lozenges; her chiton has slipped off the r. shoulder, over which a black band (part of the girdle? cf. E 224) passes. On the top of the tympanon stands **Eros**, a full-grown boy, with short wavy hair, fillet, and a large palmette-shaped fan in his l., with which he seems to be fanning Dionysos. Behind the seated Mænad, but on a higher level, **Pan** looks on, playing on the syrinx; he is beardless and has short snub nose, but otherwise ordinary human profile, goat's horns, ears and tail, but human feet, and a mantle hanging from his l. shoulder; his hair grows far down the nape of his neck. [Cf. a terra cotta statuette from Leucas in the British Museum, C 67.] Behind him, above the side handle, a short bearded figure with goat's legs and ears, and a skin around his l. arm (**Ægipan?**), dances in an uncouth attitude to l., and bends forward over a pithos buried to its neck in the ground, into which he appears to be pouring liquid from an oinochoè in his l. hand, or else rejoicing at the sight of the wine and about to plunge his oinochoè into it. The figure considerably overlaps the palmette ornament. On the r. of Ariadnè, but on rather higher ground, a **Mænad** in a mantle which leaves her body bare to the waist, shoes, and with her hair fastened around the head in a plait, dances to l., striking with her

r. the tympanon which she carries against her l. shoulder: it is decorated with a central star and a border of wave pattern. Behind her a bearded **Satyr** with goat's ears and a mantle about his legs is seated in three-quarter face to l. playing upon the triangular harp (magadis): his hair is very rough and is wreathed with ivy. Above the r. handle a diminutive winged figure, **Echo** (?), completely muffled in a voluminous mantle, so that only her eye and the fringe of hair on the forehead are seen, stands *en face*, but looking down on the central scene, her wings spread as if about to take flight to the r. The two Mænads wear bracelets, earrings, necklace and beaded headdress.

[For the figure of Echo cf. *Museo Pio-Cl.* iv, pl. 6, 1: the sketch marks show that the figure is female and what the movement of her body is; for similar types of Echo, see Roscher s.v. *Echo*, p. 1213; *Arch. Zeit.* 1878, p. 18; *Ann. dell' Inst.* 1877, p. 187; cf. Heydemann, *Verhüllte Tänzerin*, p. 15, notes 22–3; and *Arch. Anzeiger*, 1889, p. 160. A similar combination in the same scene of the human-legged and goat-legged types of Pan occurs on two vases at Naples, *Cat.* nos. 690 *B*, and 3218 *B*; Benndorf (*Ann. dell' Inst.* 1866, p. 211) suggests for a similar case the antithesis of Diopan and Ægipan; see *Athen. Mitth.* 1880, p. 209, and Furtwängler, *Satyr aus Perg.* p. 28. For the whole scene on this vase cf. *Mon. dell' Inst.* x, pl. 45: *Ann dell' Inst.*, *loc. cit.*, pl. M.]

E 229. PART OF A HYDRIA. Old No. C 58. Ht. 12 in. Cyrenaica. The neck, left side of design, and entire back of the vase is broken away. Late stage of fine style. White, with brown details, is used for the flesh of Eros. Gilding on a raised ground for jewellery. Below, a band of egg pattern. Below the side handles, a palmette.

Toilet of Helen? On a couch covered with an embroidered rug, and with a striped cushion at each end, **Helen** is seated to l. with her feet crossed on a footstool: she wears a long chiton, with a mantle around her legs, a wreath, earrings, necklace of beads, bracelets, and shoes: her l. hand rests on a cushion, her r. on her knees, and she looks down to l. On the l. hand cushion **Eros**, in a radiated fillet, stands looking down at her, holding up some object in his l. hand. In the background behind Helen is a pair of folding doors confronting the spectator, and partly open. On the r. a **woman** stands *en face*, leaning on her r. elbow and looking down at the central group: she wears an himation only, which covers her l. arm and leaves the breast bare, a necklace of beads, bracelets, and earrings. Beside her, on a lower level, a second **woman** is seated to l.: the upper part of her body, except a small portion of her head, is broken away; she wears a long chiton and bracelets, and leans on her l. hand. On the r. are seen the legs of a **male** (?) figure facing to l.; perhaps the r. hand which rests on the shoulder of the first woman belongs to him. On the l. of the central group stands a **woman** in long chiton, himation covering both arms, earrings, and necklace, looking on: the upper part of her head is wanting. On the bottom of the foot, incised characters, ΓΟΙ.

E 230. HYDRIA. Old No. C 5. Ht. 12½ in. Cyrenaica. Werry, 1856. Furtwängler, *Eros in der Vasenm.* p. 48. Good period. Hair in single wavy strokes of brown. Flesh of Eros has been white with yellow markings, now nearly worn away. Hair in wavy strokes of brown. Ornaments as E 232. Design curves over shoulder.

Toilet of Aphroditè (?). In the centre is a diphros, its four legs drawn in perspective : on the r. **Aphroditè,** wearing only a pair of shoes, a strophion (?), and earrings, with her hair in a plait passed round above the forehead, bends forward to l., putting off her chiton : it remains only on the extended r. arm, and with her l. she has just passed the end over her head. Confronting her, on the l. of the seat, stands a **woman** with a long chiton and apoptygma and short hair, who stoops forward, holding out her hands to receive the dress ; between them, **Eros,** fluttering forward, assists Aphroditè to draw the dress over her head. On the r. an attendant woman, in long chiton with apoptygma, saccos, and earrings, stands *en face,* but looks to l., holding up on her l. hand a square box and a long taenia. On the l. a **Seilenos** stands in astonishment at the sight of Aphroditè, exactly in the attitude generally attributed to the Marsyas of Myron (cf. E 66, E 570).

E 231. HYDRIA. Old No. C 7. Ht. 16 in. Cyrenaica. Werry, 1856. Late stage of fine style. White, with details in yellow, laid on the red ground, for the flesh of the two Erotes and the bull. Hair in single wavy strokes of thinned black. Below, and round lip, egg pattern : on neck, egg pattern surmounted by a band of black dots : at the back, a pattern composed of three palmettes rising from a half palmette : beneath each side handle, a small palmette. The design curves up over the shoulder.

Europa and the bull crossing the sea. The sea is represented by a band of waves on the ground-line, above which a large dolphin swims to l. between two other large fish to r. and l. Over this the **bull** gallops to r., preceded and followed by two **Erotes,** of whom the foremost carries in his l. a taenia, and looks back, beckoning with his r. hand, as if leading the bull onward. In the background beside the bull is **Europa** to r. in a long bordered chiton schistos and a sphendonè ; she is not seated on the bull, but floats as if in air, with her l. hand on the bull's neck, and with her r. raising an edge of drapery from her shoulder. On the r. a youth in a bordered chlamys (**Hermes ?**) walks forward on the waves, looking back and beckoning with his r. hand raised. The scene is closed on each side by a male figure seated with crossed feet on a mantle on the level of the side handles of the vase : the one on the l. is beardless, and holds upright in his l. a short staff or wand : the one on the r. (perhaps **Zeus ?** or **Poseidon ?**) is bearded, and appears to beckon with his r. hand to Europa : each leans on his l. elbow.

[For the action of the hands of Europa, cf. Ovid, *Fasti,* v, 607 : Illa jubam dextra, læva, retinebat amictus : the same occurs on a vase quoted by Overbeck, *Kunstmyth.* (Zeus), p. 430, no. 11. On our vase the action of the hands is reversed, as the bull goes to r. instead of to l.]

E 232. HYDRIA. Old No. C 6. Ht. 14 in. Cyrenaica. Werry, 1856. Overbeck, *Kunstmyth.* (*Apollo*), p. 350, no. 2 ; Hartwig, *Meistersch.* p. 189, note 1. Graceful drawing. Part of the centre and l. side of the design are wanting. Drapery in style like that of Meidias, but later. White, with yellow markings, laid on the red ground, for the swan. The hair is drawn in single wavy strokes of black paint. The design curves up over the shoulder of the vase. Below and above it, and round the lip, egg pattern : at the back, a pattern composed of three large palmettes.

Apollo riding on swan. The swan flies to r. in the centre of the design, and appears, from the position of its feet, to be alighting. Between its wings **Apollo,** a youthful figure with radiated fillet and a bordered mantle around his lower limbs, one wavy tress falling beside his ears, reclines with crossed legs to l., holding upright in his r. a long branch of laurel, but turns on his l. elbow to look round to r. Below him, a honeysuckle flower with two spirals springs upwards from the ground; beside this, on the r., a **Satyr** leans to r. on raised ground on his l. hand and knee, with r. leg outstretched, looking round at Apollo and raising his r. hand before his face as if dazzled (*ἀποσκοπεύων* (?), cf. Furtwängler, *Satyr aus Perg.* p. 16, note 1, and cf. E 289). On the r. on a higher level stands a **Mænad** *en face,* but looking to l., and beckoning with her r. to Apollo: she holds a thyrsos upright in her l. hand, and wears a long bordered chiton with apoptygma and a broad band of ornament on the chest, earrings, and a sphendonè. On the l., on the same level, stood a **Satyr** (?), holding upright in his l. a thyrsos; nearly all of this figure is destroyed. Between him and Apollo on the lower level a **woman** is seated to r. on a mantle, leaning on her r. hand and raising with her l. an edge of drapery from her shoulder as she looks upward at Apollo: she wears a long chiton like that of the Mænad, and a saccos. Behind her a square box rests on the ground.

[For a similar subject, cf. *Él. Cér.* ii. pl. 42: Müller, *Handbuch*, § 362, interprets such scenes as the arrival of Apollo at Delos, and compares Callimachus, *Hymn to Apollo*, ll. 5–6. The Satyrs and Mænads here play the same part as in the so-called "Return of Korè," as personifications of nature. See Robert, *Arch. Märchen*, pl. v.]

E 233. HYDRIA. Old No. C 11. Ht. 11½ in. Cyrenaica. Dennis, 1866. Late and poor drawing. White with yellow markings on the red ground used for the horse, and the pilos. Brown used for some details: hair in spirals of thinned black on a brown wash. Patterns as in E 230, but no band round neck.

Combat of two Greeks with a Persian. The **Persian,** a bearded man wearing kidaris, anaxyrides and jerkin decorated in alternate rows of dots and double lines, and a short girt chiton with a border and central stripe, charges to l. on a rearing horse, brandishing in his r. a spear. His nearest opponent, a nude youth with a tall conical pilos, a mantle hanging from his l., and shield (device a wreath, with three rows of dots round the rim), steps back to l., but as he goes thrusts upward with his couched spear: the end passes in the background behind the horse. On the l. a youth with short wavy hair, a short girt chiton which leaves the l. shoulder bare, and quiver at waist, steps forward, both arms extended, shooting with a bow at the Persian: neither bowstring nor arrow are shown: and the extended r. arm obscures all the lower part of the face.

E 234. PART OF A HYDRIA. Old No. C 19. Greatest height 7 in. Cyrenaica. Dennis. Nearly all the part below the shoulder of the vase is wanting. Graceful drawing. Hair in single brown strokes: brown shading on the interior of shields. Exterior of shields white with yellow markings, on the red ground. No ornament round the neck. Round the lip, egg pattern; at the back, palmette ornament.

Combat: In the centre a beardless warrior with shield (device, a large black ball) and a helmet shaped like a kidaris has fallen to l. upon his r. arm before the attack of a beardless warrior with shield and crested helmet, who brandishes his sword over his head to deal a final blow: on the l. a bearded warrior in a tall conical pilos presses forward with shield advanced and spear couched to the rescue: on the r. is seen the shield and part of the body and crested helmet of a fourth, who seems to be moving away in back view to r. Two fragments, recently recovered, on r. give part of a bearded warrior in helmet, who has fallen to r., and protects himself with sword over head against the attack of the warrior last described. Each of the warriors on l. has a mantle hanging from his shield arm; the exterior rim of the shields is decorated with a double row of small circles: the interior rim with wave pattern.

E 235. HYDRIA. Old No. C 10. Ht. 11½ in. Cyrenaica. Dennis, 1866. Very similar to E 233. White with yellow markings on the red ground is used for the shields of the two bearded warriors and for the pilos. Ornaments as E 233.

Combat: On the l. an archer exactly as in E 233, except that the face is here shown, and that there is no bow, steps forward beside a bearded warrior with helmet, mantle hanging from his l. arm, and shield (device, a club, seen edgewise), who directs his spear downwards against a helmetless bearded warrior who has fallen to r. on the edge of his shield (seen edgewise, device, a wreath), and who swings his sword with his r. over his head. Beside him, a youth advances to his rescue, brandishing aloft his spear: he has a shield (device, a star within a triple border of dots), a mantle hanging from his l. arm, and a conical pilos. He is in three-quarter back view, and his shield partly hides his face.

[For the attitude of the fallen and attacking figures, cf. D'Hancarville, ii, pl. 66.]

E 236. UPPER PART OF AN HYDRIA. Present height 7 in. Cyrenaica. Dennis, 1866. Good period, but drawing somewhat careless. The figures on the r. are nearly complete. The others are broken off just below the waist. White with yellow markings laid on the red ground, for the flesh of Eros. Round the lip, egg pattern: at the back, a palmette pattern.

Group of female figures, Eros and a youth: In the centre **Eros**, with wings raised, r. hand resting on his hip, stands *en face*, but looks to r. at a woman on whose lap he rests his l. hand. She is seated to l. on a diphros, with both hands uplifted as if she held a sash: she wears a long chiton, a bordered mantle around her legs, earrings and a sphendonè. On the r. a youth in a chlamys and petasos stands *en face*, but looking towards the central scene, his r. on his hip, and holding a spear or staff upright in his l. On the l. of Eros a woman with a chiton, long wavy hair, fillet and earrings, stands to r., holding up her r. hand: her l. hanging at her side is lost. Behind her a woman is seated (**Aphroditè** ?), holding up her l. hand as if beckoning: she is nude to the waist, and wears a mantle around her lower limbs, a saccos, and earrings.

E 237. HYDRIA. Old No. C 9. Ht. 11¾ in. Cyrenaica. Dennis, 1866. Late coarse style. Flesh of the woman white with yellow details on the red ground. Inner markings in fine varnish lines. Below, and round the lip, egg pattern. At the back, and beneath the side handles, an elaborate quadruple palmette pattern. The l. upper portion of the Satyr on the l. is wanting, owing to the handle obstructing the painter's brush. The design curves up over the shoulder.

In the centre a **Mænad** (?) in a long chiton with apoptygma, a necklace, and with hair knotted behind, is seated to l., holding a thyrsos upright in her r. hand : the seat is not indicated, but the lines of her drapery suggest a square base ; one side of this has probably been misunderstood by the varnisher, and left as a stelè, upon which her l. hand rests as she turns her head to r. to look at a youth who stands *en face*, leaning his draped r. arm on a staff : he looks down at her, raising his l. hand. On the l. of the woman is **Eros**, a full-grown boy, who leans forward with his r. hand on her lap, and seems from the action of his r. hand to be addressing her. As he is drawn, his feet are upon the Satyr's legs, just below the knees : but this was perhaps not intended by the painter, who probably found he had too little space for the l. hand figure on account of the handle of the vase. The **Satyr** is seated on a nebris, and leans back on his r. hand, raising his l. : he is beardless, with goat's ears and rough hair rising to a point over the forehead.

E 238. HYDRIA. Old No. C 17. Ht. 4⅞ in. Teucheira. Dennis, 1867. One side burnt to a reddish colour. Drawing careless, but of graceful style. The design curves over the shoulder. Below, a thin red line ; above, a strip of egg pattern.

A **woman** in a long girt chiton and saccos, running quickly to r., holding on both arms a square box, decorated with three horizontal rows of strokes. In the background hangs a mirror.

E 239. HYDRIA. Old No. C 15. Ht. 5⅜ in. Dennis, 1866. Drawing graceful, becoming careless. Design curves over shoulder. Above and below, a strip of egg pattern.

Eros, a full-grown boy, stands to r., holding up in his r. a strigil, before a large plant with two spirals which springs from the ground on the r.

E 240. HYDRIA. Ht. (approximate) 12½ in. Cameiros, 1864. Biliotti. Wants foot and part of back. Careless drawing of end of strong style. Below, a band of mæander broken by red cross squares ; above, palmette pattern ; round lip, egg pattern.

Departure of a traveller. In centre a horse stands to r. ; beside it in the background stands a bearded man in petasos, chlamys and endromides, holding two spears upright in his r. hand. Facing him on his r. is a woman with long sleeved chiton, himation and hair looped up with fillet, who looks down in an attitude of dejection, holding in her r. hanging at her side a phialè decorated with a row of dots. On the l. is a figure in long sleeved chiton and himation looking on, holding upright in r. a sceptre surmounted with a honeysuckle : the head of this figure is wanting. The horse has a broad band (*φορβεία* or *φῖμος* ?) of some spotted (or perforated ?) material passing round its muzzle above the mouth.

E 241. HYDRIA. Old No. C 2. Ht. 15½ in. Cyrenaica. Werry, 1856. Cf. *Ann. dell' Inst.* 1877, p. 206, note 3. Fine style. Gilding on a raised surface has been used for the wings of Eros, the jewellery, perhaps the flutes and the horns of Pan: also the berries of the plant, the necklace around the neck of the vase, and the centre of the egg pattern around the lip. The wreaths are coloured vermilion on a raised ground. White with yellow details, on red ground, is used for the flesh of Eros and the three central women. The woman on l. of ladder has a mantle partially coloured blue: the one on r. has a mantle partly pink. The hair is drawn in minute wavy brown lines on a bright brown wash. Below and round lip, egg pattern. Beneath each side handle, a single palmette; at the back, an elaborate pattern composed of six palmettes.

Gathering of incense (?). In the centre of the scene a ladder stands resting to the front, but in a slightly oblique direction to r.: upon the third rung from the bottom **Aphroditè** (?) rests her foot as she descends, her body bare to the waist, her hair passed through a beaded cap, and scatters something from her r. hand into a two-handled kylix-shaped vase which a woman who has her hair plaited around her head holds up to her in both hands. On the r. of the ladder a tall plant with trefoil berries springs from the ground; and beside this a woman, closely enveloped in a pink mantle which passes over her mouth, dances to r. with head thrown back, to the music of **Eros,** a diminutive figure with knotted hair, earrings, and a mantle floating from his l. arm, who floats to r. above her, his wings spread on either side, playing on the flutes. On the r. another woman, in a long chiton with apoptygma, wreathed, dances to r., looking back and playing on castanets. This figure is balanced on the opposite side by a woman closely draped, wearing a beaded fillet, who dances on tiptoe to the l., looking downward to r.: beside her, on a higher level, a wreathed woman in long chiton and mantle, her hair knotted behind, stands to r. playing on the flutes. In the top l. hand corner a diminutive figure of **Pan,** bearded, with goat's legs and horns, dances on his r. leg to r., with r. hand on his hip and l., from which a nebris hangs, extended in surprise. All the women wear earrings and necklace of beads.

[For a similar subject on vases cf. E 721; Fröhner, *van Branteghem Coll.* pll. 98–9; Jahn, *Bemalte Vasen mit Goldschmuck*, pl. 1, fig. 3; von Fritze, *Die Rauchopfer bei den Gr.* p. 18.]

E 242. HYDRIA. Old No. C 12. Ht. 7⅞ in. Cyrenaica. Dennis, 1866. Late careless drawing. Surface worn. White with brown details is used for the flesh of Eros and the r. hand woman, whose mantle is painted blue with a white border: her chiton has been painted in some colour now faded: the wings of Eros are blue. Gilding has been used for his fillet, and for the wreath around the neck of the vase. The dress of the other woman has probably been polychrome: her necklace has been gilt. Below, a continuous band of egg pattern. The back part is entirely filled with a debased palmette ornament. The design curves over the shoulder.

Eros and two dancing girls. In the centre **Eros,** with wings addorsed, moves to r. striking a tympanon: the two women dance away on either side, closely draped and looking back at him: the one on the r. raises with her r. the edge of her drapery from her side ("Spes motive"). In field on r. of Eros, a bunch of grapes.

E 243. HYDRIA. Old No. C 14. Ht. 6⅜ in. Benghazi. Purchased in London, 1862. Late coarse style. Flesh white, with yellowish markings on the red ground. The saccos and drapery have been painted in a colour now faded. Gilding has been used for the necklaces and wreaths round the neck of the vase. Ornaments as in E 242.

Bust of a woman, wearing a saccos and necklace, rising from the ground to r.: confronting it on r. a diminutive full-length figure of a woman closely draped in long chiton and mantle.

E 244. HYDRIA. Ht. 10⅞ in. Athens (?) Late fine style. White, with yellowish details on the red ground, has been used for the flesh of Eros, but is mostly worn away. Eye in profile. The design curves over the shoulder. Below, round the neck, and round the lip, egg pattern. Below each of the handles, palmette pattern with tendrils. The figure of Hebè is partly cut off by the handle.

Heracles, Hebè (?), **Aphroditè** (?), **and Eros.** On the r. on the level of the handle of the vase, **Hebè** (?) in a long chiton, earrings and opisthosphendonè, is seated to l., leaning with her l. elbow as if on raised ground. In front of her on the ground lies a square box, off which **Eros,** with wings raised, climbs up into her lap, his l. knee and arms already resting on it. Facing her stands **Heracles,** a beardless youth (cf. E 227), with the lion-skin over his head and hanging at his back, leaning forward upon his club: he raises his r. hand with a gesture as if he were addressing her. On the l. **Aphroditè** (?), wearing only a mantle which leaves her body bare to the waist, a sphendonè and earrings, stands to l., but looks round at the scene, raising her r. hand with a beckoning gesture.

[Cf. the vase with the marriage of Heracles and Hebè, Baumeister, p. 630, fig. 700, where Aphroditè and Eros are both present. For the half-nude types of Aphroditè, cf. Roscher, vol. i, pt. 1, p. 414.]

E 245. HYDRIA. Ht. 6¼ in. Nola. Blacas Coll. *Musée Blacas*, pl. xxii, A, p. 65: Jahn, *Bemalte Vasen mit Goldschmuck*, p. 15, no. 27. Drawing late, but still spirited. The flesh of Eros and the woman with the tympanon are painted white with yellowish details on the red ground. Hair brown on red and brown details of the basket. Gilding on a raised surface has been used for jewellery, flutes, tree and fruit, and the wreath round the neck of the vase. The dress on the woman and the wings of Eros seem to have been blue, but both this and the gilding have perished. The design curves over the shoulder. Below, and round the lip, bands of egg pattern. Below the back handle, an arrangement of five palmettes.

Eros in group of female figures. Eros, a boy with short wavy hair and a mantle flying behind him from his l. arm, dances to the r., playing on the flutes. Before him dances a woman, looking back and striking with her r. the tympanon which she holds up in her l. hand. On the l. a second woman follows, dancing and playing on the castanets. These three figures are drawn as if descending a hill: the foremost has reached the ground-line, the others are still on the slope. On the r., a third woman is seated to r. on a basket decorated with horizontal bands of herring-bone pattern: she looks round, leaning on her r. hand, which rests on raised ground. All the women wear long chiton, bracelets, earrings, a row of pearls in the hair, a necklace, and studs on the shoulders. Beside Eros in the background is a tree with fruit: and behind him a plant with a spiral springs from the ground.

E 246. HYDRIA. Ht. 12 in. Cameiros, 1885, Tomb no. 43. *Biliotti Sale Cat.* no. 198. *J. H. S.*, vol. xi, p. 343. A piece broken away from r. of design. Rough careless style, as if caricature. Above and below, strip of linked lotus buds; on lip, hatched lines.

On shoulder and part of body: **Zagreus devoured by Titans.** In centre, *en face*, a bearded **Titan** (girt chiton, *ζειρά*, with pattern of ivy, and *ἀλωπεκῆ*) eats a limb which with his r. he has torn from the corpse of a boy which he holds on l. arm. On r. a second **Titan**, also in Thracian dress, flees rapidly away to r., holding a staff and looking back. On l. **Dionysos** (bearded, wreathed with ivy, wearing a long girt chiton), holding in r. thyrsos, looks on with l. hand raised, as if in surprise.

[For the hostility between Dionysos and Orpheus, and for the parallel between the Orpheus and Pentheus legends, see Maass, *Orpheus*, pp. 155–7.]

E 247. HYDRIA. Old No. 1357. Ht. 11½ in. Hamilton Coll. Much broken, and surface damaged, but design fairly complete. Later stage of fine style. Around the neck is a wreath with raised berries which were probably gilt.

On the shoulder and body: **combat of a Greek with two Amazons.** The warrior strides forward on the r. with shield (triple border of dots) advanced and sword drawn back: he is beardless, and wears a helmet and a mantle falling from his shoulders. Two **Amazons** advance against him. The foremost, mounted on a horse, brandishes a spear against him: the other strides forward, aiming with a curved Scythian bow: each wears an embroidered tunic over a jacket and trousers of a patterned fabric, boots, and a kidaris over her long hair. The mounted one has a panther skin for saddle cloth: above the horse's head a bird flies vertically downwards, with feet towards the spectator: and beneath the horse's fore feet lies a pelta, badly drawn.

E 248. HYDRIA. Ht. 10¾ in. Ruvo. Temple Coll. Drawing rough, and of late period. Below the design, a strip composed of sets of three mæanders separated by red cross squares. Above it, on the neck, a strip of laurel wreath. On lip, egg moulding.

A **woman seated** to l. on a chest, **playing ball**: she wears undergirt chiton with broad vertical stripe, and her wavy hair is confined with a fillet. With her l. she raises edge of dress from shoulder: she is offered an alabastron by a **youth** confronting her, who stands with r. resting on staff: a mantle passed over his shoulders hangs from his arms. Above the r. hand of the woman, two balls, one over the other. The chest has lion's feet, and is decorated with a palmette between two handles (?), and below is a band of running mæander.

E 249. HYDRIA. Ht. 7⅜ in. Rhodes, 1856. Late coarse style. Eye in profile. Reddish white fillet and ends of taenia. Above and below, strip of egg pattern.

On shoulder and part of body: **two girls dancing to r.**, the foremost holding a torch in r. looks back at her companion, who snaps the fingers of her r. Each wears chiton undergirt, and fillet; the one on l. wears a saccos. Between them, a taenia.

E 250. HYDRIA. Ht. 6¾ in. Rhodes, 1856. Wants lip and part of neck and foot. Rough, coarse style.

On shoulder and body: a **Mænad** with thyrsos (chiton with apoptygma and saccos) flees to r., looking back at **Eros**, who flies towards her, raising his r. hand. On l. a youth with similar gesture leans forward with l. foot raised on a helix-form plant springing from the ground.

E 251. HYDRIA. Ht. 1 ft. Hamilton Coll. Surface worn away in parts, back handle restored. Wernicke, *Lieblingsn.* p. 9. The decorative patterns and glaze are in the usual technique. The designs are laid on in a thick white and a thick reddish engobe, on which details are drawn in thinned black (brown): cf. B 681–700. The hair of the figure is left in black glaze, with outline engraved. Fine style. Below, a strip of sets of three mæanders separated by dotted crosses; above, a strip of palmettes; round lip, egg moulding; and below back handle, palmette. The fillet, inscription and wreaths seem to have been coloured purple. Eye of developed profile type, with eyelash.

On body and shoulder: **Nikè** floating in air to r., about to alight between two large hydriæ which rest on the ground on either side. In her l. she holds a fluted phialè mesomphalos, and turns her head to look at a large thymiaterion in her r. She wears a sleeveless chiton, fastened on each shoulder with a long pin, with apoptygma girt at waist, a fillet, and a radiated stephanè. Over her head NIKH KAΛH, Ν*ίκη καλή*; on each side hangs a wreath of laurel; the colour from these and from the inscription has entirely disappeared, leaving only a discoloration of the surface.

[Not noted in Knapp, *Nike in der Vasenm.* Cf. similar design in *Él. Cér.* i, pl. 93; for the thymiaterion, cf. Stephani, *Compte Rendu*, 1860, p. 30.]

E 252_1. FRAGMENT of a large hydria. Ht. 8 in. by 6 in. Cameiros. Biliotti, 1864. *J. H. S.* vol. ix, pl. 2, p. 7. Late fine style [cf. the Helios krater, E 466]. Purple reins. Brown inner markings. Ground-lines indicated by lightly incised lines. Eye in profile. The design occupies the body and part of the shoulder: the part preserved is nearly one half of the upper part from the r. hand side: behind the head of Selenè the modelling of the handle begins: above, a band of alternate upright palmettes and flowers.

Sacrifice at an heroön? On the l. the upper part of an heroön is seen, consisting of a columnar structure, of which parts of three fluted Doric columns and their architrave are preserved, with part of an olive branch projecting over them: this seems to be placed on the side of a hill. Between the columns is the top of a pointed object like the spike of a spear. Towards this building a diminutive **Nikè** with powerful wings aloft (overlapping the border), a long chiton, with cross-belts, mantle floating back from her arms, earrings and radiate stephanè, floats down, holding in both hands a laurel wreath. Against the fore part of her skirt two lines are drawn which seem to belong to some object unidentified. Below Nikè is a thymiaterion (the upper part only preserved): beside it **Athenè** stands nearly *en face*, but looking to l., with tall crested helmet, decorated with tendrils, visor and raised cheekpieces, scaly ægis with snake border at lower edge and central Gorgoneion with protruding tongue, Doric chiton with apoptygma and broad girdle, with three ties or pendants at intervals, holding spear with r. over shoulder : her l. is raised, but is almost wholly destroyed : perhaps it was resting on the hair on her l. shoulder, where there is a trace of some object : her crest seems to be supported by an arching snake (cf. E 363). Above Athenè on a high level, **Selenè**, a girlish figure in Doric chiton and radiated sphendonè, rides a horse side-saddle to l., half concealed behind the hill top.

E 252$_2$. FRAGMENT from the shoulder of a hydria? Ht. 2 in. by $3\frac{3}{4}$ in. Mytilene. Newton. Late stage of severe style. Eye in transition type. Edge of hair, inner markings, and upper folds of chiton brown.

Orpheus attacked by a Thracian woman. Of **Orpheus**, who moves to r., only part of his arm and of his kithara are preserved : with his hand he tries to ward off the attack of a **Thracian woman** who seizes his lyre with her l. hand, and thrusts at him with a spear (or spit) in her r. She wears a sleeved chiton, a mantle over her shoulders, and a polos-shaped headdress with a horizontal net pattern.

E 252$_3$. FRAGMENT of a hydria (?). Ht. $4\frac{1}{2}$ in. by 3 in. Dennis (?). Fine style. Inscription in purple almost faded. Brown inner markings. The hair ends in ≶-shaped locks. Eye in profile. Above, part of a band of upright palmettes, with petals between.

A youth in tall rounded pilos, and mantle over shoulders, moving to r. with outstretched r. arm. His back, body from waist, r. arm from elbow, are all broken away. On the r. is the beginning of a name inscribed \EV . . . ., Λεύ[κιππος?

E 252. FRAGMENT of a hydria. The complete vase must have been about 11 in. high. Cameiros. Salzmann and Biliotti. About half the lip, half the l. hand figure, and parts of the heads of the other figures preserved, but the surface has suffered from fire. Severe style. Eye in transition type : the head high in proportion to its width. Thinned black for tresses of hair and binding of bow. Design on shoulder. Above, a strip of upright palmettes ; round the lip, egg pattern.

Apollo, Artemis, and Leto. On l. **Artemis** (sleeved chiton decorated with Vs, himation, broad fillet around her long straight hair, quiver with crescent-shaped flap) stands to r., holding out in her l. a curved Scythian bow, in her r. a tall trefoil oinochoè (painted in silhouette against her drapery), as if about to pour for **Apollo,** of whom only the fore part of the head, wreathed with laurel and confronting her, is preserved. On the r. is the back part of the head and shoulders of **Leto,** wearing chiton, himation, and saccos.

E 253–287. AMPHORÆ.

(E 253–256, early shape with grooved handles, as B 193 ; E 257–265, early shape with cylindrical handles, as B 155 ; E 266–276, generally as Fig 6, with twisted handles ; E 277–279, E 283–286, similar, with single ribbed handles ; E 280–282, similar, with triple reeded handles.)

E 253. AMPHORA. Old No. 790. Ht. 25 in. Vulci (Cucumella). Canino Coll. no. 1005. Amati, *Osservaz.* p. 22 ; Campanari in *Atti della pontif. Accad. Rom.* vii, p. 88 ; Gerhard, *Rapp. Volc.* no. 716 ; Creuzer, *Ein Alt-Ath. Gefäss*, p. 15 ; Raoul-Rochette, *Lettre à M. Schorn*, p. 9 ; Brunn, *Künstlergesch.* ii, p. 700 ; Wieseler in *Gött. Gel. Anz.* 1871, p. 985 ; Heydemann,

Satyr. u. Bakchenn. pp. 27, 35 ; Corey, *Amaz. Ant. Fig.* p. 91 ; Klein in *Ann. dell' Inst.* 1881, p. 81 ; Hartwig, *Meistersch.* p. 168 ; *C. I. Gr.* 8227. Style of Phintias. The head is rather large in proportion to the body : the drapery is transparent and clinging : the upper part of the chiton has no folds : the inner markings, the nostril, hair on cheek, and moustache of Hippaechmos, and crest of horse are in a fine thinned varnish-brown : the hands and feet carefully drawn, and the finger nails indicated by dots in *b*. The beard of Dionysos has a thin purple line separating it from the cheek and chin : purple is also used for vine and ivy, inscriptions, mane of lion, and bow, spear, and wreath in *b*. The grapes and the hair over the forehead in *a* are indicated in raised black varnish : their stalks, outline, and that of the hair, tongue of serpent, eye of lion, and bowstring, are incised. The eye of Dionysos and Seragyè are of ordinary archaic form : the others have the dotted circle for pupil, like the early black figure style. Each design is enclosed in a border : below, palmettes laid horizontally to r. : at the sides, net : above, palmettes upright, this alone being red on black, all the others black on red : round the bottom of the body, rays : on the moulded sides of the handles, ivy pattern : thin purple lines round the neck, body and upper surface of foot.

(*a*) **Dionysos, Briachos, and Erophyllis.** **Dionysos**, with long wedge shaped beard, long hair wreathed with ivy, long sleeved chiton and mantle over shoulders decorated with dotted crosses [cf. B 193] and a border round the neck of billet pattern, moves to r., holding cantharos in r. and a long branching vine with grapes, spreading over the design, in his l. over his shoulder : before him his name, ΔΙΟΝVΣΟΣ, Διόνυσος. He is followed by a **Seilenos** inscribed ΣΟ+ΑΙꟼB, Βρίαχος, who with open mouth raises his l. hand to pluck a grape from a bunch which he draws towards him with the palm of this hand. On the r. a **Mænad,** inscribed with the name ΕΡΟΦVVVΙΣ [the two final letters were formerly buried under plaster restoration], Ἐροφυλλίς, dances towards Dionysos, holding forward in her r. a snake which darts its tongue vertically upwards : in her l. she holds butt upwards a thyrsos : she has long hair and a long chiton with studded sleeves, girt at the waist, with a colpos falling in front : both she and the Seilenos wear ivy wreaths.

[The name Briachos as that of a Seilenos occurs on a vase *C. I. Gr.* 7465 : Hesychius *s. v.* gives it as the name of a Mænad.]

(*b*) **Warrior and Amazon** : A young warrior with helmet tilted back, chlamys and short chiton and greaves, with a spear and shield (device, a lion couchant, with tongue protruding, to l. in silhouette, with mane indicated by purple strokes, and eye incised, on a black line), moves to l., holding with his r. by the rein his horse, which chafes the bit, turning its head *en face* : above this warrior, his name ΗΙΓΓΑΙ+ΜΟΣ, Ἵππαιχμος. On the l. an **Amazon** stands to r., holding in her l. a bow, in her r. a battle-axe (?) butt foremost (the head of the axe is wanting) : she wears a kidaris wreathed, and a dress of unusual form : the upper part is like the jerkin of Scythian dress, with long tight-fitting sleeves edged with dots : but the lower part and l. edge is like the ordinary short chiton, girt at the waist : it is made of skin, indicated by eye-shaped marks spread over it : she has greaves, and a large quiver and bowcase hanging at her l. side by a crossbelt. Beside her, her name, ΣΕΡΑΛVΕ, Σεραγύη.

[The name of the Amazon has been variously interpreted : Rochette and Creuzer, *loc. cit.*, read the word as *ἔγραφσεν*, and combined the two names as an artist's signature. The name, however, is perfectly legible and complete.]

E 254. AMPHORA. Old No. 792. Ht. 25 in. Vulci. Canino Coll. no. 1112. Style of Phintias. Specially characteristic is the form of head throughout, particularly in the case of the old man in *a*, which is very long in proportion to its width. Purple inscriptions, fillets, sword-belt, dog-collar, wreaths, cord of plectrum and tuning pegs of lyre. Brown inner markings, hair on cheek, and folds of himatia. Eye of archaic type. Outline of hair incised and edged with raised black dots. Each design is enclosed within a border : below, palmettes alternately inverted, black on red : at the sides, a band of palmettes running downwards, and above, upright with petals between ; the top and sides are red on black, all the other patterns are black on red [cf. the Phintias hydria E 159]. The other patterns are like those of E 253 : the foot is restored.

(*a*) **Departure of a warrior.** In the centre a young warrior with long hair looped up with fillet, whiskers, helmet on top of crown tilted back, short chiton, cuirass, greaves and shield (device, a snake arching to l.), and holding spear upright in r., stands to l. facing a bearded archer in Phrygian costume, holding Scythian bow in l. and battle-axe (sagaris) in r., who looks down as if in grief : he wears anaxyrides and jerkin of skin indicated by small brown circles, boots reaching above the ankles, and high curved kidaris : at his side hangs a large quiver and bow case. The shield of the warrior is disproportionately large, and is held away to r., so that the front part of his body is visible. On the r. a bearded man bald over the wrinkled forehead stands leaning on a staff, closely wrapped in his himation, from which his r. hand emerges : with the finger and thumb he holds his nose, looking down with wrinkled forehead in a reflective attitude : he wears a fillet, and his mantle passes high around the back of his head. At his feet a large hound of mastiff breed couches, looking up at him. In the field imitation inscriptions, the letters very clearly written.

[The gesture of the old man, evidently intended to express sad reflection, is not given in Sittl, *Die Gebärden der Gr. und Röm.* The inscriptions recall those on certain amphoræ of Euthymides, see *Jahrbuch*, 1895, p. 110.]

(*b*) **Kitharist and two ephebi.** In the centre a youth wreathed, with hair falling in wavy locks to shoulders, long Ionic chiton and mantle, walks to r., playing on a kithara held against his l. shoulder, with head thrown back : the kithara is supported by a looped ribbon around l. wrist ; from the lower part hangs a spotted sash. On each side stands a youth wreathed and draped, holding a knotted staff. The one on the r. has his mantle passed over the back of his head and his l. arm : his l. hand beneath it is drawn in spiral form [cf. E 25, E 261]. In the field imitation inscriptions. The kitharist alone of the three is without hair on his cheek.

E 255. AMPHORA. Old No. 793. Ht. 32 in. Vulci. Canino Coll. no. 1182. *Archæologia*, 23, p. 209 ; Gerhard, *Rapp. Volc.* p. 182, no. 735 ; p. 186, no. 755 ; *A. V.* ii, p. 147, note 17, C ; *Ann. dell' Inst.* 1830, p. 208 ; Klein, *ibid.* 1881, p. 81 ; Overbeck, *Kunstmyth.* (Apollo), p. 402, no. 13; Corey, *Amaz. Ant. Fig.* p. 91; Hartwig, *Meistersch.* pp. 168 and 191; *C. I. Gr.* 7620; cf. Müller in *Comment. Soc. Gotting.* vii, p. 101; Wernicke, *Lieblingsn.* p. 4, note 1. Style of Phintias: the drawing in *a* resembles that of E 253 *a* and E 256 *b*; that of *b* resembles E 254. Purple inscriptions, fillets, belt, bowstring, wreath. Brown inner markings, hair on cheek, upper folds of chiton, folds of himation. Outline of hair incised: edging of black dots. Eye in archaic type: the pupil in *a* is a complete circle dotted, as in large black-figure style; the eye of Heracles has a fringe of brown eyelashes. Each design is enclosed in a border: below, palmettes laid horizontally to l.: at sides, net pattern: above, addorsed palmettes in chain: other patterns as E 253; all the patterns are black on red.

(*a*) **Contest for the tripod. Heracles,** bearded, with fillet, moves to l., holding the tripod by one leg in his l. and brandishing his club over his head; he turns, with his body *en face*, to strike **Apollo,** who follows, grasping the same leg of the tripod higher up with his l. hand. With his r. Apollo seems about to draw an arrow from the quiver hanging at his l. side: he is beardless and wears his long hair looped up with a fillet. Between his legs is inscribed his name, ΑΓ·ᴗVΟΝ, Ἀπόλ(λ)ων. Behind him comes **Artemis,** in long chiton, mantle and twisted saccos ornamented with crosses, and a stephanè; she extends her r. arm towards the combatants, and with her l. draws an arrow from the quiver on her l. shoulder. Beside her, her name, ΑΡΤΕΜΙϟ, Ἄρτεμις. Behind Heracles **Athenè** stands looking on, holding in her l. her helmet, in her r., horizontally, a spear: she wears a long chiton, a mantle, and large scaly ægis, with lower fringe of snakes drawn in silhouette, and her hair is arranged like that of Apollo: beside her, Α⊙ΕΝΑΑ, Ἀθηνάα [for this form see Kretschmer, *Vaseninschr.* p. 127, note 5]. Between the legs of Heracles is inscribed ΔΕ+ΙΟΙ: on l. ΓΑVΟϟ: δεξιὸς πάλος, "the cast is propitious." The quiver of Artemis is decorated with a dotted lozenge-shaped pattern: that of Apollo, with a scale pattern; each contains five arrows.

[The inscription was read by Gerhard, *A. V.* as Δεξιόπαλος, on the analogy of ἀντίπαλος; *C. I. Gr.* gives Δεξιὸς καλός; but the letters are clear.]

(*b*) **Departure of a warrior.** This scene is very similar to E 254 *a*. The old man is wreathed, and has his mantle over the back of his head, but his chest bare: he wears shoes, and holds in his r. a staff. The warrior with his r. grasps the nasal of his helmet and seems to be drawing it forward over the face (cf. the Andokides amphora, Klein, *Meistersig.*[2] p. 189, no. 2, A; and the Phintias kylix, Hartwig, *Meistersch.* pl. xvii, 3): he has a sword at his side, and his shield has for device a large crab (silhouette). At his feet crouches a small dog with its tail between its legs, which turns its head to look up at a Scythian warrior who is beardless, but who otherwise corresponds with the figure in E 254: his dress has for pattern a series of marks like buttonholes. In the field imitation inscriptions, clearly written.

[The method of drawing the whiskers in E 253-255 corresponds to that of E 159.]

E 256. AMPHORA. Old No. 791. Ht. 28 in. Vulci. Canino Coll. no. 1894. Gerhard, *A. V.* i, p. 90, note 78; Klein in *Ann. dell' Inst.* 1881, p. 81; Wernicke, *Lieblingsn.* p. 74, note 1; Hartwig, *Meistersch.* p. 168; *C. I. Gr.* 7423; Kretschmer, *Vaseninschr.* p. 79. Style of Phintias **PLATE X.**

or Euthymides (?). Purple inscriptions, fillets, flower, cross-belt of Artemis, cord of plectrum, tuning-pegs, bracelets and cæstus. Brown folds of chiton, inner markings, markings of skin, whiskers, and necklaces. The skirt of the chitons and of the himation of Apollo have the folds indicated both in brown and black. Eye archaic. Hair outline, and strings of lyre incised, and along the outer edge of the hair is also a row of raised black dots. Feet very long, and carelessly drawn. The drawing in *b* is much broader and more massive, and the heads larger in proportion, than in *a*.. Each design is enclosed in a border, composed of key pattern below, palmettes laid horizontally above, and net pattern at sides: round the bottom of the body, rays. Below the handle, a palmette inverted: on the sides of the handles, ivy pattern; all these patterns are black on red. Purple is used for the centres of the palmettes, the moulded edge of the handles, and in lines around the lip, neck, and body below the design and above the rays.

(*a*) **Apollo, Artemis and Leto.** **Apollo,** beardless, in long woollen chiton and himation, long hair looped up behind with fillet, slight whiskers, stands to r. playing on a large kithara; beside him in the background his deer moves to l. The kithara is supported by a looped ribbon, through which his l. wrist is passed, and from the lower part of it hangs a spotted sash. Facing him **Artemis** stands, similarly dressed, with earrings, bracelets, and necklace with three pendants, and a heavy twisted saccos with stephanè: around her shoulders is fastened a panther-skin, its mask on her l. upper arm, and over this her quiver (with conical cap) hangs by a belt around her shoulders: with her l. she raises the skirt of her dress, touching her r. shoulder with the finger-tips of her r. hand. Beside her in the background a panther to l. regardant. On the l. **Leto**, wearing long chiton and himation, stands to r., holding up in her l. a honeysuckle flower in front of her face: in her r. at her side, a leafless forked twig. On the r. of Apollo is his name, ΑΠΟVVΟΝΟϚ, Ἀπολλῶνος.

(*b*) **Three athletes exercising.** The central figure is in the act of hurling the rod: he moves to r. with his body *en face*, looking down to l. at the rod (*ἀκόντιον*) which he holds in his r. with the first two fingers extended (no amentum is shown): with the fingers of his l. he steadies the tip. On the r. a boxer moves to r., looking back, in the act of fastening around his l. fingers a cæstus, of which the end hangs down to the ground between his feet. The third figure on l., a discobolos, moves away to l. with discos poised on his l. hand and shoulder; he looks back, raising his r. hand with a gesture of surprise. On the r. of the central figure is inscribed, VΑΔΑΜΑϚ, *Λαδάμας*: on the l. of him, ϚΟVVVΑ., Φ]*άυλλος*: above him, ΚΑ (on one side) VΟϚ (on other), *καλός*.

[One foot and leg of each figure is drawn in bold foreshortening: the bodies of the two outside figures are shown in back view. For the name Phaÿllus, see Klein, *Lieblingsinschr.* p. 65, no. 4; it occurs on a psycter assigned (*Jahrbuch*, 1895, p. 110) to Phintias, which in style resembles this scene: Hauser, *ibid.* suggests the possibility of identifying this personage with a pentathlos of Croton, who held a command at Salamis: the Doric form Λαδάμας would agree with the supposed origin of Phintias. At the bottom of the foot incised and painted characters, see old Cat. pl. B 791.]

E 257. AMPHORA. Old No. 1262. Ht. (present) 23 in. Canino Coll. no. 713, cf. *Archæologia*, 1830 (xxiii), p. 79. Pizzati Coll. Gerhard, *A. V.* iii, pl. 176, gives *a*: but on p. 65 ascribes to the vase a reverse which does not belong to it; Welcker, *Alte Denkm.* v, pl. A 3; *Bull. de* *l'Acad. de Brux.* vii, pt. 2, p. 30; xiii, pt. 1, p. 123. The upper part, including the entire lip and handles, has been restored: surface much injured. Large style. Purple ground-line, Pegasos, stalk of apple, plants, and rays. Brown inner markings. Eye in transition type. Below each side, pairs of mæander separated by oblique red cross squares: at sides, net pattern: above *a*, upright palmettes with lotus flowers between: above *b*, pattern of pairs of palmettes addorsed, oblique. Below handles, tongue pattern.

(*a*) **Judgment of Paris.** On l. **Paris,** beardless, wearing short bordered chiton with girdle, chlamys, petasos, and endromides, is seated to r. on high ground from which plants spring, holding upright in his l. a club (lagobolon?), r. hand resting on l. knee. Confronting him is **Hera,** holding towards him the apple, a long sceptre resting against her l. arm: she wears a long sleeved chiton, diploïs with border and vertical rows of dots, a broad dotted stephanè surmounted over the centre with the forepart of a Pegasos, procrossos, and a mantle passing over the back of her head. Behind her is **Athenè,** standing *en face,* but looking the other way and holding spear upright in l., her shield resting on edge against her r. thigh, her r. hand resting on her hip: she wears a long chiton, a dotted diploïs, a mantle fastened on l. shoulder, ægis with dotted surface and scalloped edges, a fillet, and a helmet tilted back: and **Aphroditè,** who holds up in her r. a radiated headdress, and with her l. draws forward at her side the edge of her mantle: she wears a long chiton, earrings, a necklace, and a radiated fillet: her hair is passed through a tie. The helmet of Athenè overlaps the border, and her spear passes through it.

(*b*) **Dionysiac sacrifice.** In the centre is an altar in form of an Ionic capital, with double row of dots as necking: on r. is **Dionysos,** bearded, wreathed, with long hair, long chiton and himation, holding thyrsos upright in l.: he stands *en face,* with l. foot to r., but turns to l., holding out a cantharos to a **Mænad** on l., who with thyrsos in l. resting on the altar, pours into it from an oinochoè in her r. She wears a long Doric chiton with double vertical stripe, over which a skin is knotted, and a wreath. On l. a **woman** in a long chiton and saccos, closely wrapped in an himation, plays on the flutes. On r. a **woman** similarly dressed, but with radiated fillet, stands looking on, holding up her r. hand, with an ivy branch in her l.

[For the Pegasos headdress of Hera, cf. *Él. Cér.* i, pl. 29, and the coinage of Croton and Pandosia (Hera Lacinia): it is assigned to Athenè on the fine Louvre vase, Millingen-Reinach, pl. 49.]

E 258. AMPHORA. Old No. 803. Ht. 15¾ in. Vulci. Durand Coll. no. 386. Gerhard, *A. V.* iii, pl. 187, p. 75; *Rapp. Volc.* no. 409; Panofka, *Namen der Vasenb.* p. 17 (169); Overbeck, *Her. Bildw.* p. 386, no. 10; Brunn, *Künstlergesch.* ii, p. 688; Klein, *Euphronios*^{2}, p. 245; *Meistersig*^{2}, p. 137, no. 3; Heydemann, *Iliupersis*, p. 27, note 5, and in *Comm. Mommseni*, p. 175; Baumeister, p. 691, fig. 748, gives *b*; Hartwig, *Meistersch.* p. 71, assigns the paintings on this vase to Oltos. Surface much damaged and repainted; but the general design is undoubtedly genuine. The handles are left red: on one is painted in black EV+ΣIΘEOΣ; on the other, read the reverse way, EΠOIEΣEN: Εὐξίθεος ἐποίησεν. The design curves up over the shoulders, but there are no ground-line nor patterns. Purple is used for the sword-belt, part of the lining of the shield, the inscriptions, the wreath, bracelets, and flower. Brown inner markings and upper folds of the chiton in *b* (?). Eye in archaic form, with very large dotted pupil. Outline of hair edged all round with minute dots. Long wedge-shaped beard. Feet very long and slender. Drapery in careful regular folds, finely drawn.

(*a*) **Achilles,** bearded, with helmet tilted back, wearing a short chiton, a cuirass with scales on the body, a mantle over his shoulders, and a sword at his waist, stands to r., holding upright in his r. hand a spear. Beside him on the r., A+IVEVS, 'Αχίλευς.

(*b*) **Briseis,** in long sleeved chiton, mantle passing over the l. shoulder and twisted round the r., decorated with mæander crosses and dots and an embattled border, long hair with three side tresses (παρωτίδες), earrings, bracelets, and a wreath of alternate flowers and leaves, stands to r. with r. hand on her hip, holding a flower with her l. towards her face, inhaling the scent. On the r. BPISEIS, Βρίσηϊς.

[For the style, cf. De Witte, *Coll. à l'hôtel Lambert*, pll. 23–24, which may be by the same hand; pl. 24 has Melieus kalos, see Klein, *Lieblingsinschr.* p. 68.]

E 259. AMPHORA. Old No. 723. Ht. 14 in. Hamilton Coll. Broken, but designs intact: one handle restored. The form is that of the Panathenaic type, with a moulding around the neck. Large severe style (after Phintias or Euthymides?). Purple wreaths and wine. Brown inner markings and whiskers. Eye in archaic type, with inner angle open. Hair edged with dots. Each design is enclosed within a panel composed of four double red lines, and bounded at the top by a band of tongue. Around the neck, a linked lotus bud pattern: around the bottom of the body, rays.

(*a*) **A reveller** (?). A nude wreathed ephebos walks with bent knees to r., looking back, and holding out by one handle in his r. a large diota. Over his l. shoulder he carries a knotted staff. A mantle is festooned at his back, one end hanging over the end of his staff, the other end passing over his l. elbow.

(*b*) A **similar figure,** also walking to r. and looking back, as he pours wine on the ground from an oinochoè in his r. hand: with his l. arm he clasps to his chest a large diota, around which a black wreath is painted, hanging from the handles down the body: in his hand he carries a cotylè painted in black silhouette. Each figure has whiskers.

E 260. AMPHORA. Ht. (present) 14 in. Cameiros, 1864. Tomb no. F 117. Form as preceding, without moulding on neck. Neck and lip broken away. Imitation of style of Epictetos, but with much exaggeration. Purple fillets and wreath, and band round the body, foot, and neck of the vase. Brown inner markings, upper folds of chiton in *a*, folds of chiton throughout in *b*, necklace, fruit, and hair on cheek of ephebos; edge of hair dotted. Eye in archaic type. Long slender feet. Below each side, a red strip; above, a strip of linked lotus-buds; on each side of net pattern, making panel.

(*a*) **Bearded man and hetaira** (?). The man stands on l., wearing an himation and a fillet with upright piece over the forehead, his l. resting on staff, r. holding purse. The hetaira reaches out her r. hand for the purse; she wears chiton, himation, earrings, necklace, and a saccos, which stands out at the back and allows the hair to escape in front of the ears. Around it is a wreath. On her cheek an accidental splash of black paint has fallen. The lower folds of her chiton are curiously drawn, as though radiating from a common centre.

(*b*) **Ephebos and girl.** The ephebos is like the bearded man in *a*, but rests r. on staff; the girl is dressed like the other, but holds in her r. a fruit (?); her short hair is confined with a fillet.

E 261. AMPHORA. Ht. 22 in. Vulci. Blacas Coll. Durand Coll. no. 430; Magnoncour, no. 66; Gerhard, *A. V.* iv, pl. 273, p. 47; *Rapp. Volc.* no. 742 *e*; *Gazette Arch.* i, pll. 3–4, p. 13; Wernicke, *Lieblingsn.* p. 62, no. 3; Klein, *Lieblingsinschr.* p. 54, no. 3; Hartwig, *Meistersch.* p. 385, assigns it to the painter known by the kalos name Diogenes; *C. I. Gr.* 7475 *b*. Severe style. Purple inscriptions, leaves of vine, wreaths, and flowers. Brown inner markings and hair on cheek. Eye in archaic type. The bunches of grapes in *a* are indicated merely by incised outlines. Characteristic is the form of skull, with very high cranium. The drapery is arranged in groups of four folds; the upper part of the chiton of Dionysos has no folds, except a slight indication in brown on the l. sleeve. The designs are enclosed in panels, formed below by a continuous double purple line: above, a band of chained palmettes, and at sides, net pattern, both in black on red. On each side of the neck, a double purple line. Around the bottom of the body, a band of rays, black on red, surmounted by a purple line.

(*a*) **Dionysos between two Seileni. Dionysos,** bearded, long wavy hair wreathed with ivy, long sleeved chiton, mantle, panther's skin knotted by fore paws on his chest, holding a cantharos (silhouette against his body) in r., and in his l. a vine, which spreads over the design, moves to r., looking back; on each side a symmetrical figure of a wreathed **Seilenos** moves towards him with an askos over the near shoulder, looking down and raising one hand in surprise; the one on the l. is bald over the forehead and ithyphallic. Beside the r. hand one is inscribed KAVOϟ, *καλός*.

(*b*) **Erastae and Eromenos** (?). Three ephebi, draped in himatia, and leaning forward on their staves, converse with a boy, also in an himation and wreathed, who stands to l., facing the central ephebos; this figure and the boy hold up their r. hands; the one on the l. holds towards his face a flower; the one on r. holds over the boy's head with both hands a circlet. On the l. of the l. hand figure is inscribed, ИOИƎMITИA, *'Αντιμένων*. On the l. of the central ephebos, ƧƎΔIƎVꓘVƧAꟼ⊙, *Θρασυκλείδης*; and of the boy, ƧƎИƎΛOIΔ, *Διογένης*. Above the head of the r. hand figure, KAVOϟ, *καλός*. The wreaths of the two on r. are of olive, those of the other two are ivy. The hand of the boy beneath his mantle is drawn in in spiral form (cf. E 254). On the bottom of the foot an incised character, ʌ, and painted characters Oϟ.

E 262. AMPHORA. Old No. 807*. Ht. 21½ in. Pizzati Coll. *Bull. de l'Acad. de Brux.* ix, 1, p. 573; Gerhard, *A.V.* ii, pl. 143, p. 178, gives *a*: i, pl. 76, p. 201, he gives a drawing which is identical with *b*, but assigns it to a "Volcentische Stamnos" also in the Pizzati Coll., and of which he gives a complete drawing. This "stamnos" is referred to by Overbeck, *Kunstmyth.* (Apollo), p. 63, no. 10 (*b*): (Zeus), p. 28, no. 0 (*a*). Severe style, with remains of archaism. Purple wreaths, fillet, and ends of reins against the bits. Brown inner markings, edge of hair on face, and marking of lion-skin and horses' manes. Eye in transition type: that of Heracles and Zeus are still archaic, with inner angle slightly open; those in *b* have dotted disk. Patterns as E 264.

(*a*) **Heracles received into Olympos.** The locality is indicated by a Doric column, which extends to the upper border of the design. On the r. of this **Heracles** stands, bearded and wreathed, wearing the lion's skin, of which the lower part is caught up over his l. arm, and carrying bow (of Scythian form) in l. and club over r. shoulder. He looks to l. at **Nikè**, who, in long chiton, mantle, and twisted saccos, runs forward with a second wreath extended in both hands, as if to place it on the head of Heracles. On the r. **Zeus** stands as onlooker, wreathed, bearded, and draped in an himation, carrying a sceptre with lotos top along his l. arm and a winged thunderbolt in his r. hand.

[The sceptre of Zeus resembles a trident, cf. *J. H. S.* xiii, p. 17.]

(*b*) **Artemis** (**driving a quadriga**) **and Apollo.** The chariot stands to r., the l. hand horse bending its head forward, rubbing its nose against its knee. Inside stands **Artemis** in a long Ionic chiton, mantle, and hair looped up with radiated fillet, holding in each hand a pair of reins, and in the r. a goad. In the background, beside the horses, **Apollo** stands to r., playing on the chelys; he turns his head to l., holding up towards Artemis in his r. a fluted phialè. He wears a long Ionic chiton, a mantle fastened on the r. shoulder with a large brooch, and a woollen fillet and wreath; his long hair is looped up behind, with a single parotis; from his chelys hangs a long fringed sash with pairs of lines. At the horses' heads stands a fawn, half seen, looking up at them. The teeth of the horses are drawn in; they have broad collars.

E 263. AMPHORA. Old No. 807. Ht. $21\frac{3}{4}$ in. Canino Coll. no. 150. Gerhard, *A. V.* iii, pl. 169, 3, 4, p. 55, describes it as "in the Vatican"; Panofka, *Griechinnen und Griechen*, pl. i, 23, p. 26; Heydemann, *Iliupersis*, p. 30, note 5 B; *Mus. Greg.* ii, 9, 2; Overbeck, *Her. Bildw.* pl. xxvi, 4, p. 630. Later stage of severe style; the forms elongated. Purple fillets, rays, sword-belt, branches and berries of ivy in border. Brown inner markings. Eye in transition type (pupil a dotted circle): folds of drapery arranged in symmetrical groups. The design is enclosed on each side in a panel as follows: below, key pattern: above, ivy wreath: on each side, net pattern; all except the wreath are black on red. At the bottom of the body, rays, black on red. Below the design and round the neck, purple lines.

(*a*) **Menelaos pursuing Helen and startled by her beauty. Menelaos,** a bearded warrior in helmet, short chiton, and cuirass, and carrying shield (seen in foreshortening) on l. arm, drops his sword from his r. hand, as, pursuing **Helen** to r., he recognises her. She turns as she flies, looking at him and raising her r. hand in surprise; with her l. she lifts the edge of her skirt; and on the l. a woman flees to l., looking back, and raising both hands in surprise. Both women wear long chiton, himation, and earrings; Helen has long hair with radiated stephanè; the hair of the other is looped up with a fillet. The cuirass of Menelaos has a four-rayed star on each shoulder-piece and on the breast one of sixteen rays; the centre of the body is ornamented with scale pattern, the sides with brick pattern; his helmet is decorated with tendrils and has raised cheek-pieces; both it and the foot of the l. figure project over the border.

(*b*) **Three Mænads.** The central figure holds in her l. a thyrsos, and with her r. a phialè to be filled from the oinochoè (silhouette against her drapery) of the one on l.; this figure holds in her l. an ivy-branch. The r. hand figure also holds an ivy-branch, and is closely draped. All three wear long chiton and himation, and have hair looped up with a fillet; the central one has earrings.

[Inside the mouth of this vase incised characters, see old Cat. pl. B 807.]

E 264. AMPHORA. Old No. 809. Ht. 20 in. Vulci. Canino Coll. no. 1201. *Wiener Vorlegebl.* 1890–91, pl. viii. 1 a–c; cf. Knapp, *Nikè in der Vasenm.* p. 17 and p. 55. Fine style, with traces of archaism [cf. E 262]. Purple fillets. White is used for the hair of Aegeus, and thinned brown laid on it for his fillet. Brown inner markings, cord of petasos, and hair on Theseus' cheek. Eye in profile. The locks at the edge of Theseus' hair are drawn in black outline filled in with brown. The design curves up over the shoulder, and is enclosed in a panel each side, as follows: below, key pattern: above, linked lotus: at sides, net. Round the lowest part of the body, a band of black rays on red. A thin purple line runs round the vase below the designs and around the neck.

(*a*) **The Recognition of Theseus. Theseus,** a beardless wreathed youth in a short undergirt chiton, a mantle over his shoulders, petasos at back, sword hanging at side, and high endromides, stands *en face,* looking to l., holding two spears upright in his l. hand. His r. is grasped by **Aegeus,** an old man with white hair and beard, mantle and shoes, who leans forward on a staff, holding out in his l. hand a rolled up band. Between these two figures **Aithra** stands to r., touching with finger-tips of both hands extended the chin of Theseus: she wears a long chiton ungirt, a mantle over her shoulders, earrings with triple pendants, and a radiated stephanè. Behind Theseus on the r. stands **Poseidon,** bearded, wreathed and draped in a mantle, and holding upright in his r. his trident, of which the prongs are cut off by the border of the design: his long hair is looped up, and a single tress (parotis) falls beside the ear.

[For other representations of this scene, see Jahn, *Arch. Aufs.* 185, 6; Heydemann, *Anal. Thes.* p. 13; and a vase described by Jatta in *Accad. dei Lincei,* 1893, p. 244; published by Petersen in *Röm. Mitth.*, 1894, pl. 8, p. 229.]

(*b*) **Nikè offering phialè to a youth.** The youth, who stands *en face* in the centre, is attired as Theseus in *a*, but has a chlamys fastened with a brooch on r. shoulder, instead of chiton and mantle, and a fillet instead of a wreath: his long hair is fastened in a horizontal plait along his neck, with a single parotis: he holds two spears upright in his r.; he looks to r. at **Nikè,** who also stands *en face,* but looks at him, holding upon her r. palm, on a level with her eyes, a large phialè: with her l. she lifts the skirt of her drapery: she wears a long sleeved chiton with apoptygma and cross-belts (stethodesma), earrings with triple pendant, and a curiously formed stephanè: her hair hangs loose, and has the ends fastened in a club with a fillet. On the l. stands a bearded man, holding in his l. a staff, closely draped in an himation out of which his r. hand projects, with fingers extended, beside his chest: his head is bald in a Λ-shaped patch over each temple, and he wears a fillet with a straight piece over the forehead.

E 265. AMPHORA. Old No. 799. Ht. 18 in. Vulci. Durand Coll. no. 85. Gerhard, *A. V.* iv, pl. 319, p. 90; Jahn, *Vasenb.* p. 25; *Arch. Aufs.* p. 80; *Arch. Anzeiger*, 1889, p. 199; Wernicke, *Lieblingsn.* p. 42, no. 23; Klein, *Lieblingsinschr.* p. 44, no. 33; *C. I. Gr.* 7467. Style of Euphronios. Hartwig, *Meistersch.* p. 80, assigns it to Oltos. Purple leaves of vine, inscriptions, and cord of plectrum. Drapery in groups of folds below; upper folds of chiton not shown. Brown markings very sparsely used; hair on cheek brown. Eye archaic. Edge of hair dotted. No ground-line. Round the shoulder, tongue pattern: on each side of the neck, a row of alternate palmette and flower on a row of the same inverted. Round the lip, key pattern: round the bottom of the body, rays. Handles formed of two strands twisted in rope form, one strand left red, the other black.

(*a*) **Dionysos**, bearded, wreathed with ivy, in long sleeved chiton, himation fastened on r. shoulder, and boots turned over at the ankles, moves rapidly to r., looking back: in his r. he has an oinochoè (silhouette against his body), in his l. a vine with two branches spreading over the design. His long hair falls in six tresses on his shoulders.

(*b*) A youthful **kitharist** wreathed with ivy, in a long sleeved chiton, stepping to r., playing on a kithara held, with l. wrist passed through the ribbon, against his l. shoulder: from it hangs a long sash, decorated with a pattern of squares with dots irregularly disposed over it. On the r. is inscribed VEΛƆϚ: on the l. KAVOϚ—Λέ(α)γ(ρ)ος καλός.

[The figure in *b* closely resembles one on the interior of a Leagros cup, see Klein, *Lieblingsn.* p. 42, no. 21, cut on p. 43.]

E 266. AMPHORA, with twisted handles. Old No. 798. Ht. 19⅜ in. Vulci. Canino Coll. no. 1429. Intact: surface of *a* slightly discoloured by fire. End of severe style. Extremities carefully drawn. Purple wreaths, tuning pegs, and cord of plectrum. Elaborate brown inner markings: the beard and the edge of the hair in *a* are indicated throughout in carefully traced brown lines, which are also used for the knuckles of the bent hand and nostril in *b* and the hair on the cheek. Eye in archaic type, with inner angle open. Edge of hair dotted: and a dotted rosette for the l. breast. Below *a*, a strip, alternate mæander and dotted cross squares: below *b*, a strip of key pattern.

(*a*) **Anacreon type**: a bearded wreathed man playing on a chelys, exactly as E 314*a*, but without dog or recurved phallos. Here the nose is curiously squat and broad, more like that of a Seilenos: and the lyre drops further forward. His mantle flies back with the motion; and he has a staff under his l. shoulder.

(*b*) Ephebos, wreathed, walking to r., holding in his r. hand horizontally a crutch staff, and extending his l. on a level with his shoulder, holding on the palm upright a kylix: a mantle, rolled up, flies back from both arms.

[Cf. E 267, possibly by the same hand; also E 314, E 315.]

E 267. AMPHORA, with twisted handles. Old No. 794. Ht. 22½ in. Vulci. Canino Coll. no. 1671. *Archæologia*, xxxi, pl. 4, p. 259. Large, fine style. Extremities carefully drawn. Probably by the same hand as E 266. Purple wreaths, tuning pegs, and cord of plectrum. Brown inner markings (elaborate), also hair of dog's tail and ruff. The beard in *a* is unusually treated, as a broad black mass terminating in a small stiff pointed bunch of individual hairs: the short hair on the neck under the chin is indicated by brown dots, and two small dots are drawn on the cheek beside the nostril. Eye in archaic type, with black disk against the inner angle open. Breast in *b* as half a dotted rosette. Edge of hair in *b* dotted. Below *a*, pairs of mæanders set different ways, separated by red cross squares (crosses diagonal): below *b*, the same (crosses vertical).

(*a*) **Anacreon type**: a bearded man, wreathed with vine and bald over the forehead, steps forward to r., his body and head thrown back and his mouth open as if he were singing, while he plays with a plectrum on a large chelys. At his back and over his arms a rolled up mantle hangs. Behind him follows a rough-haired Spitz dog, with bushy tail arched over its back.

(*b*) **Ephebos** wreathed with ivy, walking to r., his r. hand on his hip, his l. holding by the lip a diota which is balanced horizontally on his l. shoulder: at his back and over his arms a rolled up mantle passes.

[Cf. for similar subjects, E 266, E 314, E 315.]

E 268. AMPHORA with twisted handles. Old No. 795. Ht. 23½ in. Nola. Canino Coll. no. 7. *Él. Cér.* i, pl. 76, p. 249; Ruskin, *Aratra Pentelici*, p. 70, fig. 2 (*b*). Late stage of large severe style. Purple wreath, cord of petasos, and bracelets. Brown inner details, upper folds of chiton, necklace, and hair over forehead. Eye in transition type (inner angle open). Below each side, a strip of pattern, pairs of mæanders set alternate ways, separated by dotted cross squares. At lower insertion of handles, egg pattern.

(*a*) **Hermes**, bearded, wreathed, with hair in long single tresses, short sleeved chiton, chlamys, petasos at back, endromides of skin (surface covered with minute dots) with crescent-form flaps, moves to r. looking back, extending to r. his l. hand, holding caduceus, with index finger extended, apparently beckoning.

(*b*) **Athenè** in long sleeved chiton, mantle fastened on l. shoulder and hanging in pteryges, ægis with fringe of spiral snakes on lower edge, and dotted surface, bracelets, her hair hanging loose with a fillet wound twice round it, holding spear across her body in l., and extending a high crested helmet held by cheek-piece in r., moves to l., looking back; her l. foot in foreshortening, her body *en face*. The ægis is short in front, but at the back hangs down below the waist.

[For this type of Athenè, cf. E 324, and Furtwängler-Sellers, *Masterpieces*, p. 14.]

E 269. AMPHORA with twisted handles. Old No. 883. Ht. 22⅛ in. Nola. Durand Coll. no. 224. Von Fritze, *Die Rauchopfer bei den Gr.*, p. 40. Style of Duris. Brown inner markings, upper folds of chiton, edge of hair, and hair on cheek: also toe-nails of the foot *en face*. Eye archaic. Below, a strip of pattern, alternate dotted cross and mæander.

(*a*) **Departure of warrior.** Young warrior with long hair, short chiton with studded sleeves, mantle at back over arms, decorated with crosses, crestless helmet tilted back, cuirass, greaves, sword with twisted snake round scabbard hanging from a cross-belt, stands *en face*, looking to r., with shield on l. arm, l. hand holding spear upright, r. holding out phialè to l. towards

(*b*) A **woman** in undergirt chiton with apoptygma, with long hair fastened at ends in a club, radiated stephanè, earrings, moves to r. with oinochoè (silhouette against body), and raising the l. edge of her dress from her shoulder, towards an altar in form of Ionic capital with volutes and necking of acanthus, on which is placed a high thymiaterion with wire cap, forming an acorn-shaped head (*καλύπτρα*), probably perforated.

E 270. AMPHORA with twisted handles. Old No. 797. Ht. 18½ in. Vulci. Canino Coll. no. 1004. *Mon. dell' Inst.* v, pl. 10; *Ann. dell' Inst.* 1849, p. 130; Baumeister, p. 553, fig. 590 (*b*); Smith, *Dict. Ant.*^{3} i, p. 358, a, gives *b*; Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 7, 3; *C. I. Gr.* 7980. Instances of vases inscribed with phrases sung or said by figures in the design are given in Jahn, *Arch. Aufs.* p. 116; and his *Munich Cat.* p. cxi; Welcker, *Alt. Denkm.* iii, p. 510 and 528; with additions in Hartwig, *Meistersch.* p. 255, note 2. Style of Euthymides. Purple inscriptions in field, and wreaths. Brown inscriptions on plinth, hair on cheek, moustache, upper folds of chiton and shading on lower part of chiton in *b*, and inner markings, including even the muscles on the back of the flute-player's hands. The edge of the hair against the flesh has a row of minute brown dots: in *b* it has two parallel rows of raised black dots over the forehead. Eye in transition type (inner angle open and pupil close against it). Below each side, a strip of alternate mæanders with red cross squares and black squares.

(*a*) **Victorious poet reciting.** On a plinth or bema, on which is inscribed KAVONEI, *καλὸς εἶ*, a bearded, wreathed man in an himation which leaves his r. shoulder free stands to r., resting his extended r. hand on a knotted staff. From his open mouth proceed the first words of a metrical poem, HOΔEΠOTENTVFINΘI, *Ὧδε ποτ' ἐν Τύρινθι.*

(*b*) **Flute-player:** perhaps the accompanist of the poet in *a*. He stands on a smaller plinth to r. playing on the flutes, which are attached by a phorbeia which has a broad band over the cheeks, to which are fastened two smaller bands by small rings, passing at the back of and over the head. He is wreathed, and has light hair on his cheeks: he wears a long sleeved chiton decorated with a band of pattern above the ankles, which flies back in wavy folds as if he were moving forward, shoes, and a short, fringed tunic of some thick material, decorated with a large chequer pattern [for a similar tunic worn by a flute-player, cf. Hartwig, *Meistersch.* pll. 65, 66]. The chequers on the l. shoulder are not filled in.

[The drawing in *Mon. dell' Inst.* is inadequate in many respects: the marks there shown on the head in *a* are merely cracks in the glaze, and form no part of the design; and the very fine and careful drawing of the inner details of muscles, &c., which is a characteristic feature of this vase, is not rendered. The inscription, which is evidently the beginning of a hexameter line, has been variously explained. Possibly it was the commencement of a poem dealing with the Bellerophon legend, in which the town of Tiryns prominently figured; cf. Vogel, *Scenen Eurip. Trag.* pp. 85–6. According to Paus. (x, 7, 4) the musical contests at the Pythia were in B.C. 495 increased by the addition of *αὐλῳδία*, singing to the accompaniment of the flute; for the subject, cf. Reisch, *Gr. Weihgesch.* pp. 8, 54.]

E 271. AMPHORA, with twisted handles. Old No. 1260. Ht. 23 in. Vulci. Braun Sale, 1847. *Mon. dell' Inst.* v, pl. 37; *Ann. dell' Inst.* 1852, p. 198; and xix, suppl. p. 352, note; *Bull. dell' Inst.* 1845, p. 219; Welcker, *Alte Denkm.* iii, p. 462, pl. 31; Murray, *Handbook of Gk. Arch.* pl. vi, p. 102 (*a*); *C. I. Gr.* 8458, c. Large style. Purple inscriptions, berries of laurel, tuning-pegs of hanging lyre, and wreath in *b*. Brown inner markings and pupils of eyes. Articulation of sternum in parallel brown lines. Ornaments as E 272 and E 281.

(*a*) **Mousaios, Terpsichorè and Melousa. Terpsichorè** is seated in the centre on a chair to r., playing upon a harp (magadis), which she holds on her lap, bending over it, with her head in three-quarter face: she wears a long sleeved chiton, a mantle around her lap, and a curious stephanè. Over her, her name, ΤΕΡΨΙΧΟΡΑ, *Τερψίχορα*. In front of her stands **Mousaios,** a youth in an himation, wreathed with laurel and holding in his l. a chelys: he stands *en face*, but looks down at her, leaning against a long staff which has a shoot of laurel at the top and halfway up the stem. Over him, his name, ΜΟΣΑΙΟΣ, *Μούσαιος*. On the l. stands **Melousa**, in Doric chiton with apoptygma and saccos, who holds in her l. a pair of flutes, of one of which she tries the mouthpiece with her r. forefinger. Over her, ΜΕΛΕΛΟΣΑ, *Μελ⟨ελ⟩οῦσα*. Above Terpsichorè hangs a lyre of horse-shoe form (cf. E 185).

[Probably the reduplicated syllable ελ in the name Melousa is due merely to accidental dittography, cf. E 65. The name occurs as applied to Leto, *Mon. dell' Inst.* i, pl. 10, 2; as an Amazon, Stephani, *C. R.* 1866, pl. 6].

(*b*) A **woman** in long sleeved chiton, mantle and saccos, standing to l. holding up her r. hand, between **two draped ephebi** leaning on staves: the one on l. wears a wreath.

E 272. AMPHORA, with twisted handles. Old No. 810*. Ht. 22 in. Pizzati Coll. Blayds Sale, 1849. Roulez, *Acad. de Brux.* xi, 1, p. 78; Gerhard, *A. V.* iii, pl. 165, 3–4, p. 47 (this drawing is inaccurate in many respects); not in Corey; cf. Overbeck, *Her. Bildw.* p. 503, note 10. Needs cleaning. Large heavy style. Purple inscription and fillets. Brown inner markings and hair on cheek of the Greek on l. in *a*. The locks of hair of this figure are rendered with long sweeping strokes. Below, sets of three mæanders separated by oblique red cross squares. Round shoulder, guilloche: round lip, egg pattern: on each side of neck, a palmette with four tendrils: below each handle, two palmettes addorsed, surmounted by one smaller.

(*a*) **Two Greeks attacking an Amazon.** In the centre the **Amazon** in anaxyrides, short sleeved jerkin girt at waist, and kidaris with flat top, with quiver and bow-case at her side and bow in l. hand, totters wounded to r. and turns to strike with her battle-axe at a **Greek** who thrusts his spear in her body below the arm-pit of her raised r. arm. The back of her head and l. shoulder are restored. The Greek has short wavy hair, a helmet tilted back, a sword at his waist, a shield, and a short undergirt chiton which leaves his r. shoulder free. On the r. a second **Greek** charges forward with couched spear: he has long hair, and wears a helmet with raised cheek-pieces, a cuirass with band of egg pattern, a short chiton, and greaves: his shield, seen in perspective, has for device a star of sixteen rays left red on a central black medallion: this is enclosed by a wreath of ivy: his helmet has a frontal of projecting spirals: the cheek-pieces are decorated with a springing hound (?) in red silhouette on black ground: the crown has a pattern of lines with transverse sets of dots, as if it were of skin [cf. the cuirass in E 555]. The shield of the other Greek has the *interior* (seen in perspective) decorated with the device of a four-spoked wheel: the handle has on the central part two four-rayed stars, and on the band rows of zigzags. The dress of the Amazon has circles on the body, crosses on the skirt, and the usual pattern of alternate zigzags and dots on the legs. Above her head is an imitation inscription, clearly written.

[For the helmet of the second Greek, cf. note on E 277.]

(*b*) A bearded **man** in an himation, holding a sceptre upright in his l. hand, and r. on hip, stands *en face* between **two women** in long chiton, mantle, radiated fillet, and earrings, and with hair looped up, who raise the r. hand: the man looks at the l. hand one.

E 273. AMPHORA, with twisted handles. Ht. 22 in. Blacas Coll. Strong period. Purple reins, cords of helmet and petasos, inscription, and fillets. Brown inner markings. Patterns as preceding.

(*a*) **Three Greek warriors.** On the r. a hoplite stands *en face*, resting r. on spear, with helmet tilted back, shield (no device), sword hanging from cross-belt, and short chiton which leaves the r. shoulder free and is tied at waist: he looks to l. towards two others who advance: the first is a horseman (hippeus) mounted on a prancing horse, in chlamys and petasos, with his spear under his r. arm: the other is a peltast (?), wearing a hemispherical helmet and a chlamys, and carrying his spear sloped over his l. shoulder. All these are beardless. Over the centre, ΚΑΛΟΣ, *καλός*.

(*b*) A woman (as in E 275) addressing two draped ephebi: the l. hand one leans on a staff, the other stands *en face*, but looks to r.; both wear fillets.

E 274. AMPHORA, with twisted handles. Old No. 796. Ht. 21 in. Purchased of Miss Gordon, 1842. Drawing of good period, but somewhat formal. Purple corn (except the ears), flame, wine, and tuning-pegs (*κόλλοπες*) of lyre. Brown inner markings. Eye in transition type. The eyelashes of Apollo are indicated on the upper lid in brown. The rows of curls over the forehead of Artemis are painted black on a brown wash. Below, pairs of mæander separated by oblique red cross squares. Round handles and shoulder, tongue pattern: on neck, a single palmette with four portions of palmettes. Below handles, a palmette, on one inverted, with spreading tendrils and parts of palmettes.

(*a*) **Apollo and Artemis.** **Apollo** stands on r., a beardless full-grown youth with long hair tied in a roll at the ends and two tresses on each shoulder, wreathed with laurel, with himation leaving his body and r. arm bare, a chelys in his l. hand, and a long laurel branch leant against his l. arm. With his r. he holds out a phialè with beaded edge, from which wine pours, towards **Artemis**, a matronly figure holding bow and arrow in her l., who seems to have filled the phialè from a jug in her r.: she wears a Doric chiton with apoptygma girt, a narrow fringed shawl over her arms, earrings, and a radiated taenia. Between them, a palm tree rises from the ground, of the same height as themselves.

(*b*) **Demeter and Triptolemos.** **Demeter** stands on r., in Ionic chiton, mantle, earrings, and high stephanè decorated with trefoils, holding a blazing torch on her l. arm and with her r. offering a sheaf of corn to **Triptolemos,** who faces her, holding a flower-topped sceptre upright in his l. hand ; he wears a mantle and a laurel wreath, and his hair is looped up behind, the ends falling over the ears.

On the bottom of the foot an incised character, old Cat. pl. B 796.

[See Overbeck, *Kunstmyth.* (Triptolemos), p. 567, for a discussion of the *standing* type of Triptolemos : he has omitted to mention this vase.]

E 275. AMPHORA with twisted handles. Old No. 800. Ht. 18⅜ in. Vulci. Canino Coll. no. 2002. Knapp, *Nike in der Vasenm.* pp. 17 and 55. Strong good period. Purple wine. Brown edge of hair and inner markings. Patterns as E 272, but below the handles two palmettes addorsed, with a spiral tendril on each side.

(*a*) **Nikè pouring wine, warrior.** The warrior, on l., stands *en face,* with r. hand on hip, and holding a spear upright in his l., and looks to r. at **Nikè,** who is also *en face,* but looks at him : she holds up in her l. a caduceus, and pours wine on the ground from a jug in her r., her wings are spread on each side, and she wears a Doric chiton schistos, and a broad buckled band round her looped up hair : the warrior has a helmet with raised cheekpieces, frontal of projecting spirals (cf. E 277), and a honeysuckle ornament on the crown, a cuirass with central stripe of scales and shoulder-pieces decorated with stars, a short chiton, and a sword.

(*b*) **Nikè and a woman. Nikè** on r. stands as before, extending her r. as if addressing the woman on l., who holds a short-headed spear (?) or sceptre upright in her r. ; she wears an Ionic chiton and mantle ; Nikè a Doric chiton with apoptygma and broad girdle ; each has the hair looped up with a fillet.

E 276. AMPHORA with twisted handles. Ht. 22 in. Capua. Castellani, 1873. Large style, but somewhat florid and free in details. Purple wine, wreath, berries and rays. Brown inner markings. Eye in profile. The design curves up over the shoulder. Below, a continuous band of mæander : round shoulder, tongue pattern : on each side of the neck, a pattern formed of a single upright palmette with tendrils : round handles, egg pattern : below, two palmettes oblique on a single tendril springing from ground.

(*a*) **Scene of leave taking.** The locality is indicated by a Doric column on a plinth, which extends to the upper border. On the l. of this a myrtle-wreathed youth in chlamys fastened on chest with wheel-shaped clasp, petasos at back, and high endromides, leaning l. on two spears over his shoulder, stands to l., with r. foot passed behind l., receiving in a phialè wine poured for him by a woman on l. in a Doric chiton with apoptygma, and earrings, her hair looped up with a radiated fillet ; she looks down ; her l. hand is hidden beneath her drapery. On r. of the column a laurel-wreathed bearded man stands *en face,* but looking to l., his r. resting on his hip, holding upright in his l. a lotos-crowned sceptre : he wears a long Ionic chiton and a mantle. The beard and hair of the men is short and wavy.

(*b*) A bearded **man** with a long staff, wearing a long chiton, mantle, and shoes, stands to l., looking at a **woman** in Ionic chiton, mantle, radiated saccos, and necklace, who looks down, holding in her r. a phialè. On the r. a **woman** similarly attired moves away, looking back, and raising her r. in surprise. The chiton of each woman has a double vertical band down the side.

E 277. NOLAN AMPHORA with twisted handles. Old No. 874. Ht. 14⅞ in. Nola. Durand Coll. no. 673. Broken, and surface of black entirely repainted, but the designs are authentic: the form is very slender and has a high calyx-form foot. Fine style. Extremities carefully drawn. Brown inner markings. Eye in profile with eyelash. The hair and beard of the man in *b* are rendered merely in outline. Below each side, a strip of mæander.

(*a*) **Two warriors** running to l. Both are beardless and have wavy hair falling to the neck: they spring forward on the l. foot with the r. leg advanced and off the ground: the foremost, who wears a short bordered chiton, a hemispherical helmet with cord and ring for suspension at side, and a mantle rolled around the l. shoulder, and carries in the l. two spears couched, seems to be showing the way to his companion, and looks back, extending his r. arm to the l. The other wears a helmet with raised cheekpieces on which is a snake, and with frontal of scales, and a bordered mantle of which an end hangs in front and at back from beneath his shield (device, a hand open, to l. in silhouette): over his r. shoulder he carries a long spear.

[The same form of helmet with frontal of scales occurs on E 272, E 275, and on the cup ascribed to Onesimos, Hartwig, *Meistersch.* pl. 59, 1, p. 534, note; on which see *Berl. Phil. Woch.* 1894, p. 146.]

(*b*) A **bearded draped man** standing to r., with his r. resting on a staff: the end of his drapery seems to be carelessly drawn as running down into the ground-line at the back.

E 278. AMPHORA. Old No. 806. Ht. 19⅞ in. Vulci. Canino Coll. Durand Coll. no. 18. *Mon. dell' Inst.* i, pl. 23; *Ann. dell' Inst.* 1830, p. 225; Inghirami, *Vasi. Fitt.* i, pl. 45; *Él. Cér.* ii, pl. 55, p. 162; Muller-Wieseler, *Denkm. d. a. Kunst*, ii, pl. 13, no 146; Overbeck, *Kunstmyth.* (Apollo), p. 63, no. 19, Atlas, pl. xxiii, 3. Style as E 279: the drawing though spirited is somewhat heavy, and a characteristic feature is the disproportionate size of the thighs and the peculiar rendering of the muscles of the abdomen: also the decorative form of the pubes: the nails and joints of the toes are carefully rendered in *b*. The foot of Tityos extends over the l. hand border. His ear is of the same form as that of Dionysos in E 279. Purple is used for the wreath, fillet, the blood, and the arrow in the breast of Tityos. Brown is used for inner markings, whiskers, the upper folds of chiton, and a brown wash for the veil of Leto. The eye is in archaic form, with pupil against the inner angle slightly opened: the dying eye of Tityos has the pupil upturned. The design curves up over the shoulder and is inclosed in a panel, thus: below the design, a continuous band of mæanders: above, continuous tongue pattern: and on each side, net pattern. On each side of the neck, a rich ornament of six palmettes: and a single palmette below each handle.

(*a*) **Apollo**, with hair looped up with wreath, slight hair on cheek, a mantle decorated with minute trefoils over his shoulders and l. arm, sword hanging at his side from broad black cross-belt, strides forward to r. with outstretched bow, as though he had just shot an arrow; and with his r. draws another arrow from the quiver over his shoulder.

(*b*) **Tityos and Leto.** **Tityos**, a bearded man with hair looped up with fillet, falls on his l. knee dying to r., looking back, with extended r. hand and lips parted as if in suppliance to Apollo : he is smitten with an arrow in the r. thigh, and another (coloured purple) just in the heart, and blood gushes from the wounds : but still with his l. arm he clasps the waist of **Leto**, who moves to the r. in the background : she looks round to the l., raising with her l. hand the veil from the back of her head, and with her r. hand the edge of her skirt : she wears a long full-sleeved chiton undergirt and fastened with studs, a mantle like that of Apollo, a broad fillet with billet pattern, and bracelets (the upper part of her body and face are damaged). For the attitude of Tityos, cf. Pliny's description (xxxvi, 74) of a *volneratum deficientem* of Cresilas. For that of Leto, cf. E 176, E 807.

[On the bottom of the foot an incised character, see old Cat. pl. B 806.]

E 279. AMPHORA. Old No. 796*. Ht. 22 in. Pizzati Coll. Blayds Sale, 1849. Inghirami, *Vasi Fitt.* iv, pll. 347–8. Severe period, but the drawing large in manner, as E 278, and probably by the same hand. Forms heavy : finger-nails and leaders of the hand, collar-bones, and the nostrils in brown : ear of peculiar form : minute trefoils on the mantle, as in E 278. Purple is used for the vine leaves and flame. Brown inner markings, and folds of diploïs in *b*. The rows of curls over the forehead in *b* are rendered in raised black on the black ; and the grapes are rendered in raised black on a red patch. The design curves up over the shoulder, and is enclosed in panels, formed as follows : below, a continuous band of alternate mæander and oblique red cross squares, and the same pattern for the sides. The other ornaments as in E 278.

(*a*) **Dionysos,** bearded, long hair with two wavy tresses on the shoulder, an ivy wreath with a woollen fillet passed over it, a long chiton with full sleeves fastened with five studs, and a bordered mantle decorated with minute trefoils, moves to r., looking back : he uses a knotted staff in his l. and holds in this hand a vine with spreading leaves and grapes, and in his r. a cantharos.

(*b*) **Ariadnè,** standing to r., holding up in her l. a flaming torch, in her r. against her body a trefoil oinochoè with dotted lip : her hair is looped up behind with a radiated stephanè decorated with point rosettes, and she wears earrings with anthemion pendants, long sleeved chiton, a diploïs decorated with rows of various patterns, and a mantle, as in *a*. The artist seems to have misdrawn the portion of mantle falling in front, and has treated it as an apoptygma of the chiton.

[On the bottom of the foot an incised character, exactly as preceding].

E 280. AMPHORA. Ht. 21¾ in. Capua. Castellani, cf. Loeschcke in *Bonner Studien*, p. 251. Large style ; apparently by same artist as Stephani, *C. R.* 1866, pl. 6. Purple inscription, cross-belt, reins, flame, and fillets. Brown inner markings, edge of hair, tail of horse : also for pupil of eye, which in *a* is of much exaggerated size. Ornaments as E 271 foll., but that on neck is enclosed in a border of thin red lines.

(*a*) **Achilles slaying Penthesileia. Achilles,** a bearded warrior wearing helmet with lowered cheek-pieces, mantle hanging from l. arm, shield (device, a panther to l., red, on a red ground-line, on black ground) and spear in l. hand, strides to l., swinging over his head a long sword (*κοπίς*) with spiral end of handle, against **Penthesileia**, who retreats before him, holding up in both hands her heavy battle-axe (sagaris) as if to ward off the blow : she wears anaxyrides of the usual pattern, shoes, kidaris with flat top, and a short chiton with apoptygma, girt with a dotted girdle : her head is in three-quarter face to r. : at her side hangs by a purple crossbelt a quiver with wing-shaped flap. Beside her in the background her horse prances to l. : below it, her bow (of Scythian form) falls to the ground. On the shield of Achilles his name is inscribed, A+IVVEVϚ, *Ἀχιλλεύς*.

(*b*) A **bearded draped man** with sceptre in r., standing *en face* between two women : the one on the l., at whom he looks, holds up her r. hand as if addressing him : the other holds in her r. a burning torch. Each wears an Ionic chiton, mantle, and earrings : the one on l. has a saccos : the other a fillet.

On the bottom of the foot are incised characters ≶ΓΑ.

E 281. AMPHORA. Old No. 798*. Ht. 22¼ in. Nola (?). Blayds Sale, 1849. Pizzati Coll. (?). *Bull. de l'Acad. de Brux.* vii, 2, p. 187 ; Gerhard, *A. V.* i, pl. 75, p. 200 (gives wrong form and rev.) ; *Él. Cér.* iii, pl. 52, p. 165 ; Stephani, *Compte Rendu*, 1859, p. 84, no. 27 ; Strube, *Bilderkreis von Eleusis*, p. 9, i^2. ; Overbeck, *Kunstmyth.* (Demeter), p. 538, no. 24, *Atlas*, pl. 15, no. 10. Late stage of large style. Purple (or white ?) rays, wreath, wine, flame, and ears of corn. No inner markings of anatomy. Eye in profile. Ornaments as E 271 foll., but in lower band, upright red cross squares.

(*a*) **The sending of Triptolemos.** In the centre **Triptolemos**, a youth with long hair looped up over the ears, a laurel wreath (red) with an olive wreath (purple) over it, a mantle about his legs, is seated to r. in the winged car ; he holds upright in his l. a sceptre, the end resting on his r. foot, and in his r. a phialè. On the r. **Demeter** stands *en face*, but looking at him, and pouring wine (the *σπόνδη*) from a jug hanging in her r. hand : her l. rests on her shoulder. On the l. **Persephonè** stands looking on, leaning with her l. on a sceptre, and holding downwards in her r. ears of corn. Each goddess wears a long sleeved chiton and himation, earrings, and a radiated fillet. Demeter has a saccos : Persephonè, a broad band, studded with crosses, wound twice round her looped up hair : her chiton has a broad border of dots and a pattern of crosses. The wings of the chariot are very long, and rise perpendicularly from the axle. The seat is modelled after an Ionic capital, with a spotted cushion, and has a dotted step and side rail terminating in a rosette, resting on columniform supports.

(*b*) **Demeter (?), Persephonè (?), and a woman.** Two women, resembling the goddesses in *a*, stand on the r., facing a figure closely draped in long chiton and mantle, and long hair bound with radiated fillet, who appears to be a woman and to wear earrings. **Demeter** stands in the centre, dressed as before, and holding a burning torch. **Persephonè** stands on r. *en face*, but looking to l., holding in her r. upright a sceptre : her chiton is here without decoration, her hair is knotted behind, and she has a radiated fillet.

E 282. AMPHORA. Old No. 810. Ht. 19 in. Vulci. Canino Coll. no. 1002. *Rapp. Volc.* p. 153, no. 399; *J. H. S.* vol. 9, pl. iii, p. 11; see Heydemann in *Jahrbuch*, 1889, p. 260; Overbeck, *Her. Bildw.* p. 404, no. 26. Late stage of severe style. Design on both sides of vase, curves up over the shoulder, and is bordered by a small moulding round the neck. Purple cross-belt of infant. Brown inner markings, hair of infant, and folds of chiton. Eye in transition. Nostril indicated. Below each side, a strip of mæander broken by a red cross square. Below each handle, an inverted palmette with spiral tendrils.

Type of parting of Hector and Andromachè with Astyanax. (*a*) **Warrior**, bearded, with long hair, grizzly locks falling beside ears, mantle hanging from l. arm, helmet tilted back, and a large shield with device of snake arching to l. (silhouette), stands to l., holding spear upright in r. hand.

(*b*) A **woman** in Ionic chiton with apoptygma, mantle, necklace, earrings, and saccos, stands *en face*, but with l. foot turned to r.: she looks to l., raising in that direction her r. hand with a beckoning gesture; on her l. arm she holds a nude **infant**, who sits to l., but turns to r. and extends both his arms as if towards the warrior in *a*; over his l. shoulder he wears the usual infant's cross-belt.

E 283. AMPHORA. Old No. 752. Ht. 15¾ in. Vulci. Durand Coll. no. 229. Later stage of strong style, becoming careless. Purple fillets in *b*. Eye in profile. Below each design, a strip of mæander; above, tongue; on each side, net pattern, the whole forming a panel.

(*a*) **Nikè and a woman.** On the l. **Nikè**, in long sleeved chiton, himation, and saccos, walks to r., holding up in her r. hand a fluted phialè. She is preceded by a female figure in a long chiton, closely draped in a mantle which passes over the back of the head, who looks back and holds in the l. hand an alabastron. A fillet is wound twice round the hair, which seems to be long, though it is hidden at the back.

(*b*) A **youth** walking to r., looking back, followed by **another** who holds up on his r. hand a cotylè; each wears a mantle and fillet.

E 284. AMPHORA. Old No. 755. Ht. 17½ in. Purchased in London, 1846. Gerhard, *A. V.* iv, pl. 243, p. 10 (gives the form wrongly as a stamnos); Stephani, *Nimbus und Strahlenkr.* p. 244, fig. 2428 (*a*); Brunn, *Künstlergesch.* ii, p. 730, no. 2; Klein, *Meistersig.*^{2} p. 199, no. 1; Reisch, *Gr. Weihgesch.* p. 68, fig. 3 (cut on r. side of *a*); cf. Kekulé, *Balustrade*, p. 17, and Winter, *Jüng. Att. Vas.* p. 22. On the inside of the lip, about 1 in. from the edge, a raised moulding about ½ in. broad, with a slight downward inclination, runs half way round the circumference, as if for the purpose of preventing liquid from spilling out over side *b*. Drawing in late stage of good period. Purple inscription, rays of l. hand woman in *a*, sacrificial fillets. Brown details and folds of chiton on l. of *b*. Eye in profile. Below, a band of egg pattern; above each side, a strip of ivy wreath, the stems coloured purple (cf. E 263).

(*a*) **Preparations for sacrifice and dedication of tripods.** On each side of the design is a large tripod with ears (ὦτα), supported on a central column, resting on a plinth, and occupying the entire height of the design. Beside each tripod stands a bull, facing inwards, while a woman fastens about its horns the sacrificial fillet (στέμμα). The women wear a Doric chiton with apoptygma; the one on the r. has a broad double stripe down the side of her dress, and a radiated saccos; the other, who bends forward over the bull's bent head, has a broad fillet radiated, and long hair falling down her back. Over the centre, ΓΟVVΛΝΟΤΟΣ ΕΛΡΑΨΕΝ Πολύγνωτος ἔγραψεν. In place of the Ρ the artist had first made a Λ in error.

[Cf. *Arch. Zeit.* 1880, pl. 16, and p. 182, where the instances of this form of sacrifice for a Dionysiac victory are collected.]

(*b*) On the r. a **bearded man** in long chiton and himation stands to l., holding upright in his r. a sceptre: he is confronted by a **bearded man** in an himation, carrying a staff along his l. arm, who raises his r. as if addressing him; between them is a woman *en face*, in a long chiton dotted with trefoils, a mantle, and fillet, who looks at the first, holding up to him in her l. a phialè: in her r., hanging at her side, is an oinochoè, from which wine is flowing towards the spectator. On the l. a woman in long chiton and mantle stands *en face*, but looking to r., her r. hand resting on her breast beneath her mantle.

[The central support of the tripod is analogous to the twisted snakes of the Delphian dedication for Platæa, see Müller, *Handbuch der Cl. Alt.* V, 3, pl. 4, 3.]

E 285. HIGH SHOULDERED AMPHORA. Old No. 912. Ht. 12⅜ in. Hamilton Coll. D'Hancarville, iv, pl. 74. This appears to be by the same hand as No. E 286. Thinned reddish brown for hair of slinger, and on front and back of crest of both helmets. The cord of the sling is drawn as a thin black line over the red and black alike. Below each side, a strip of zigzags.

(*a*) **A slinger.** A beardless warrior in helmet with curved cheek-pieces, short undergirt chiton, stands *en face*, but head turned to r., preparing to sling; his l. is extended in front, holding the missile and one end, the other end is raised in his r. above his r. shoulder. His feet are carelessly drawn. On l. are two spears upright, point upwards.

(*b*) **Warrior** apparently attacking the last figure. He strides to l., brandishing spear and covering body with shield (device, a hare in silhouette to l. running, on a thin black line): he wears a helmet with cheek-pieces raised, decorated with a lizard in silhouette, cuirass, and short chiton embroidered with stars and a border.

Beneath the foot incised characters, see old Cat. pl. B 912.

E 286. HIGH SHOULDERED AMPHORA. Old No. 878. Ht. 12⅜ in. Nola. Durand Coll. no. 255. Brilliant varnish and colour. Fine graceful style. Apparently by the same hand as E 285. The peculiar treatment of the helmet is identical in both. Light brown used for hair, beard, markings on crest of helmet, and markings on skin and cap in *b*. Sketch marks very plain. The upper surface of the lip of this and the preceding vase left red.

(*a*) **Warrior** moving to l., looking back, spear carried in r. over shoulder, shield (device, bull in silhouette charging on thin black ground-line to l.) on l. arm covering body. He is beardless, and has wavy hair falling on shoulders and in front of ear, short chiton, and chlamys (?). His helmet has nasal, cheek-pieces raised and decorated with a lizard in black silhouette.

[For this detail, cf. E 285 *a*, and Robert, *Scenen der Ilias*, pl. 1.]

(*b*) **A Barbarian warrior** moving to r., looking back. He has small features and a short beard; he wears a short girt chiton, with a skin fastened round his neck and protecting his l. arm, and a sort of helmet of skin with high spherical crown and flat rim all round. In his r. he carries two spears, and he wears shoes.

[A similar figure armed with a sling is given in Panofka, *Eigenn. mit καλός*, i, 13 *a*. The Peltasts were first organised as a fighting force under Iphicrates about B.C. 393, and therefore much later than the period of this vase. He supplied them with shoes. For skin used as shields, cf. Hartwig, *Meistersch.* pl. lvii, and p. 518.]

E 287. AMPHORA. Old No. 871. Ht. 13½ in. Nola. Durand Coll. no. 223. The shape approximates to the Panathenaic amphora, with sloping shoulder surmounted by a moulding, End of strong style. Purple bracelets, smoke(?), and wreath. Brown inner markings of wings, edge of drapery, whiskers, and anatomy. The hair of Nikè has a fringe of four rows of dots in thinned black; the treatment of her wings is peculiar: the upper part of her l. wing is covered with cross-hatched brown lines: that of her r. wing has the usual V-shaped marks indicating feathers. The eye is of the archaic type, with inner angle slightly opened and large pupil. Below each side, a strip, alternate mæanders and dotted cross squares.

(*a*) **Nikè pouring a libation.** On the r. a thymiaterion with cover rests on the ground; towards it **Nikè**, in a long sleeved chiton and bordered himation fastened on her r. shoulder, flies down, turning her head towards a phialè extended in her r., so that her body is *en face*, with a wing extended on either side. In her l. is a trefoil oinochoè with high handle. She wears bracelets and a radiated stephanè: around her neck is a thin cord, to which is attached a cruciform (?) pendant (cf. E 574); her long hair is fastened at the ends in a roll. The cover of the thymiaterion is indicated in crossed brown lines as if it were of wire network; over and around this are purple dots indicating smoke of the incense (?).

(*b*) A wreathed, draped **youth** standing to l., holding up his r. hand. His whiskers are rendered in faint brown.

On the bottom of the foot, incised characters, see old Cat. pl. B 871.

E 288—317. "NOLAN" AMPHORÆ,

WITH TRIPLE REEDED HANDLES.

(Shape generally as Fig. 6. In E 288–290, 293–295, 297, the design extends only half-way down the body, and the band of ornament is continuous.)

E 288. NOLAN AMPHORA. Ht. 11 in. Nola. Blacas Coll. Style of Brygos? Purple fillet of paidotribes. Brown inner markings, very faint, and whiskers in *b*. Eye of archaic type, long and narrow, the pupil set against the inner angle. Below, a continuous band, pairs of mæanders separated by dotted cross squares; below the lower insertion of each handle, an inverted palmette.

(*a*) **Discobolos and paidotribes.** On the l. a nude athlete with l. leg advanced poises the discos on his outstretched r. forearm ; his body is inclined slightly back, as if he were preparing for the swing, the weight resting on the toes. On the r. a paidotribes (beardless ephebos), draped in a dotted and bordered mantle, moves to r., looking back and extending a long forked staff on the l. side of the discobolos. He wears a fillet with vertical piece over the forehead. Both have the lips parted, as if they were speaking. In the field, ΙΣΑ (part of an imitation? inscription), in small fine letters.

(*b*) **Auletes.** A beardless ephebos, in a long robe, moves with short steps to r., playing on the flutes, with a phorbeia over and round his head. His robe has tight-fitting sleeves reaching to the wrists, and a broad border of zigzag pattern down the side and across the chest, and is embroidered with large dotted rosettes ; it is blown back as in E 270, where the auletes stands on a pedestal. On the bottom of the foot, incised characters, ΙΙΙ.

[For this dress, cf. Gardner, *Cat. Ashmolean Vases*, pl. 19.]

E 289. NOLAN AMPHORA. Ht. 14⅛ in. Nola. Blacas Coll. Gerhard, *Ant. Bildw.* i, pl. 32 ; Panofka, *Eigenn. mit* καλός, pl. 3, fig. 2, p. 70 ; Welcker, *Alt. Denkm.* vol. v, pl. A, 2, p. 395 ; Raoul-Rochette, *Mon. Ined.* p. 262 ; Overbeck, *Her. Bildw.* pl. x, 1, p. 222, no. 54 ; *J. H. S.* vol. 4, p. 97 ; Wernicke, *Lieblingsn.* p. 87, no. 1 ; Klein, *Lieblingsinschr.* p. 74, no. 1 ; *C. I. Gr.* 7883. Much broken, parts of *a* and a large piece on r. of *b* wanting. Finest stage of severe style, but drawing careless in the extremities of the figures. Purple wreath, fillet of Hera, bracelets and inscription. Brown inner markings, hair on cheek of Paris, wool of sheep, marks of shell of chelys. Around the shell a white rim. Eye archaic. The sheep on r. is in bold foreshortening (back view). Below, a continuous band of mæander. Below each handle has been an inverted palmette, now mostly broken away.

(*a*) **Judgment of Paris.** On the l. **Paris**, a beardless youth with long hair wreathed, is seated on the side of a rock representing **Mount Ida**, with legs crossed ; at the foot of the rock are three sheep and his chelys ; he raises his r. hand in surprise at the approach of the goddesses, and with his l. hand under his mantle, he veils his face before them. **Hera**, who heads the procession, carries the apple in her l. hand, and holds upright her lotus-topped sceptre in her r. hand. **Athenè**, who follows, holds in her r. hand upright a spear, in her l. a helmet with frontal ridge ; over her shoulders is the ægis, which has one snake on the l. shoulder, and the ends of her hair are passed through a roll. She turns to look at **Aphroditè**, who holds up on her r. hand a figure of **Eros**, who is occupied in arranging her hair. All the goddesses wear a long chiton, himation, bracelets and a fillet. The himation of Aphroditè is brought up over the back of her head. On the l. of Hera and of Aphroditè is inscribed ΚΛΥΕ, *καλή*. Between Aphroditè and Athenè is inscribed +Λ . Μ . . ΕΣ Κ . . . . *Χα*[*ρ*]*μ*[*ίδ*]*ης* *κ*[*αλός*.

(*b*) **Hermes,** bearded, with talaria, chlamys, petasos hanging at his back, and fillet, running to r.

[There is no trace in *b* of the inscription Timoxenos kalos, nor of the caduceus, which are given in the publications. They had been restored in modern paint, the inscription probably on the analogy of another Blacas vase, E 292.]

E 290. NOLAN AMPHORA. Old no. 864. Ht. 14⅜ in. Hamilton Coll. *J. H. S.* vol. 4, pl. 30, p. 96 ; Hartwig in *Philologus*, 50 (N.F. iv), pl. 2, p. 185 ; and *Meistersch.* p. 477, note ; Wernicke, *Lieblingsn.* p. 88, no. 10 ; Klein, *Lieblingsinschr.* p. 74, no. 3 ; Roscher, *s.v.* Herakles, pp. 2215 and 2234 ; *Mon. Grecs*, nos. 17–18, p. 16, no. 8 ; *C. I. Gr.* 7616, b. Strong style. Purple inscriptions. Brown inner markings, and marks of lion-skin. Eye in archaic type ; the pupil of that of Heracles is very large ; that of Geras is small, and half sunk below the lower eyelid. The hair and beard of Geras have been painted a yellowish white, now almost faded. Below, a continuous band of mæander, broken by red cross squares.

(*a*) **Heracles driving off Geras** (old age). **Heracles**, bearded, with the lion-skin over his back and head, its forepaws knotted on his chest, rushes to l., grasping his club in his l. hand, and extending his r. to seize **Geras**, who flies at full speed, turning round and extending both arms towards his pursuer with a gesture of supplication. He has rough, squalid hair and short pointed beard, a long pointed nose and shrunken lower jaw, and a very lean body. His eye is deep-set and his phallos of curious form. On r. of his head is his name, ΛΕΡΛΣ, Γῆρας. Below, +ΛΡΜΙΔΕΣ ΚΛVΟΣ, Χαρμίδης καλός. The l. hand of Heracles is erroneously drawn as if it were the r.

[A very similar representation of this subject is given on a pelikè in the Louvre : Hartwig, *loc. cit.* pl. 1.]

(*b*) An **ephebos** closely draped in an himation, which passes over the back of his head, leaning forward to r. on a staff, his l. foot drawn back and resting on the toes.

E 291. NOLAN AMPHORA. Ht. 13⅜ in. Nola. Blacas Coll. Durand Coll. no. 628. *Arch. Zeit.* 1881, pp. 163-4 (cut of *a* and *b*) ; and *ibid.* 1880, pl. 12, fig. 1 (*a* only), pp. 138-145 ; *Wiener Vorlegebl.* C, pl. 8, fig. 1 *a* and *b* ; Panofka, *Eigenn. mit* καλός, p. 72 ; *J. H. S.* vol 4, p. 97 ; Wernicke, *Lieblingsn.* p. 88, no. 9 ; Klein, *Lieblingsinschr.* p. 74, no. 4 ; *C. I. Gr.* 8017. Drawing a little careless ; purple fillet, marks on meat, head of sceptre, and inscriptions. Brown edge of hair and beard. The blind eye of Phineus is drawn as a curved line below the eyebrow. Below each side, a strip of mæander.

(*a*) **Phineus invoking the Gods.** On the r. is a table covered with food and flowers (?) (τράπεζα ἐδεσμάτων), part of which hangs down in front ; beside this **Phineus** stands, a bearded blind man bald on the crown, with long sleeved chiton, mantle and fillet, with both hands raised and open in the attitude of prayer (cf. E 114) ; behind him is his sceptre, with purple lotus-top, standing in an oblique position, as if resting against a wall. Beside his mouth is inscribed ΘΕΟΙ, Θεοί (or Θεῷ ? as *C. I. Gr.*), as if proceeding from it. On the r. is inscribed +ΛΡΜΙΔΕΣ, below the table ΚΛVΟΣ, Χαρμίδης καλός.

(*b*) A **woman** in long sleeved chiton, himation, and embroidered saccos, standing to l. with r. hand extended. Perhaps **Erichtho**, the wife of Phineus, whose name is given on the Wurzburg Phineus cup.

E 292. NOLAN AMPHORA. Ht. 13⅜ in. Nola. Blacas Coll. Panofka, *Eigenn. mit* καλός, p. 37, and p. 73, note 164 ; *J. H. S.* vol. 4, p. 97 ; Wernicke, *Lieblingsn.* p. 84, no. 2 ; Klein, *Lieblingsinschr.* p. 75, no 7. Good period, but the forms heavy. Purple wreath, taenia, fillet, and inscriptions. Brown inner markings. Eye in archaic type, inner angle open. Below each side, a strip of mæander, broken by red cross squares.

(*a*) **Two Seileni pursuing the Mænad on** (*b*) (cf. E 319). They run at full speed in single file to the r., with arms extended; the foremost wears an ivy wreath, the other a taenia. Beside the foremost is inscribed ΤΙΜΔ+ϟΕΝΟϟ ΚΛVΟϟ, *Τιμόξενος καλός*; near the other, +ΛΡΜΙΔΕϟ ΚΛVΟϟ, *Χαρμίδης καλός*.

(*b*) A **Mænad**, with thyrsos in her l. and in her r. lifting a fold of her skirt, runs to the r., looking back; she wears a long sleeved chiton with apoptygma, and has long hair tied with a fillet. On the l. is inscribed ΚΛVΟϟ, *καλός*. On the bottom of the foot is an incised character Ᏸ.

E 293. NOLAN AMPHORA. Old No. 858. Ht. 12⅞ in. Nola. Durand Coll. no. 46. Gerhard, *Ant. Bildw.* pll. 55, 3 (*b*), 56, 1 (*a*); Raoul-Rochette, *Mon. Ined.* pl. 44, 2, p. 225; Panofka, *Eigenn. mit* καλός, pl. 3, 8, p. 73; *Él. Cér.* iv, pll. 45–46, p. 176; Furtwängler, *Eros in der Vasenm.* p. 15; Wernicke, *Lieblingsn.* p. 84, no. 1.; Klein, *Lieblingsinschr.* p. 76, no. 2; *C. I. Gr.* 7882. Later stage of strong style. Purple fillets and inscriptions. Brown inner markings and skin of hare. Eye in archaic type. Below, sets of four mæanders, separated beneath *a* by red cross squares, in a continuous band.

(*a*) **Eros catching a hare. Eros**, a full-grown youth, flies in a horizontal position to r., extending both arms to catch a hare which gallops to r. He has short wavy hair confined with a fillet. Below his body, ΤΙΜΟ+ϟΕΝΟϟ ΚΛVΟϟ, *Τιμόξενος καλός*.

[Panofka, *loc. cit.* notes the picture described by Philostr. *Imag.* i, 6, in which Erotes pursue hares; cf. Inghirami, *Vasi Fitt.* ii, pl. 118.]

(*b*) **Eros** flying in an upright position, but with knees bent, to r., holding out in both hands a taenia. He wears a fillet with a point rising over the forehead. In front of him, ΚΛVΟϟ, *καλός*.

E 294. NOLAN AMPHORA. Ht. 12⅝ in. Nola. Blacas Coll. Panofka, *Eigenn. mit* καλός, pl. 4, 10, p. 81; de Rossi, *Vasi Greci di Blacas*, pl. 47; Wernicke, *Lieblingsn.* p. 36, no. 7; Klein, *Lieblingsinschr.* p. 76, no. 4; Kretschmer, *Vaseninschr.* p. 175; *C. I. Gr.* 7864 b. Much broken, but design practically complete. Later stage of strong style. Purple inscriptions, wreath, fillet, cord of petasos, and swordbelt. Brown inner markings, folds of chiton in *b*, and bracelets. Hair of warrior edged with dots, beard with wavy strokes; hair and beard of old man left in brown outline. Eye of warrior of transition type (dotted circle in place of inner angle, p. 4, fig. *h*); the other eyes archaic. Below the scenes a continuous band, sets of five mæanders separated by red cross and dotted chequer squares. On the lower insertion of each handle, an inverted palmette. **PLATE XI.**

(*a*) **Type of Menelaos pursuing Helen. Warrior** with drawn sword **pursuing a woman.** He is bearded, wreathed, nude, with petasos hanging by cord at back, chlamys as shield on l. arm, scabbard at waist, with brown snake ornament twisted round it, and rushes to r. with a drawn sword in his r. hand; the **woman** in chiton, himation, bracelets, earrings, and a radiated stephanè, looks back, extending her r. with a gesture of entreaty; with her l. she raises the edge of her skirt (Spes motive). Between the figures, ΔIONOKLES KAVOS, Διωνοκλῆς καλός.

(*b*) A **bald-headed old man** (or woman ?) in long chiton, himation and fillet, and carrying a crutch staff on his l. arm, running to l., extending his r. arm as if to aid the woman in *a*. In the field, KAVVIAS above, KAVOS, Καλλίας καλός.

[The subject of *a* is almost identical with Tischbein, *Hamilton Vases*, iv, pl. 50; but the variation makes it improbable that this is the vase published by Tischbein.]

E 295. NOLAN AMPHORA. Old No. 873. Ht. 13⅛ in. Millingen, *Anc. Uned. Mon.* i, pl. 19; Inghirami, *Vasi Fitt.* ii, pl. 168; Panofka, *Recherches sur les Noms des Vases*, pl. 8, no. 4; see also his *Eigenn. mit καλός*, p. 82, note 203, and *Mus. Bartold.* p. 108; Welcker, *Alte Denkm.* ii, pl. 22, fig. 1; *Bull. dell' Inst.* 1833, p. 150; Gerhard, *Hyperbor.-Röm. Stud.* i, p. 305; Wernicke, *Lieblingsn.* p. 70; Klein, *Lieblingsinschr.* p. 77; *Ann. dell' Inst.* 1867, p. 214; Corey, *Amaz. Ant. Fig.* p. 55; *C. I. Gr.* 7743, c.; Hartwig, *Meistersch.* p. 214, note 1, traces the history of the type of subject in *a*. Greater part of lip broken away; drawing of good period, but a little careless. Purple inscriptions; light brown folds of chiton. Eye as p. 4, fig. *f*. Below the designs a continuous band, sets of three to five mæanders separated by red cross squares.

(*a*) **Young Greek following an Amazon.** They move to l., the Amazon dressed in Scythian dress (jerkin and trousers with a central stripe), over which is short chiton and a cuirass; the cap has long flaps and a peak turned inwards; in her r. she holds up a battle-axe (sagaris); in her l. she carries a bow of unusual form, ready strung. She moves at a walking pace, looking round at her companion, who runs at speed, with r. foot extended, off the ground. This figure carries spear sloped over r. shoulder, and shield, and wears cuirass, short chiton, and helmet with raised cheek-pieces. The shield has for device a club (silhouette); near the lower edge it has attached to it by three rivets an apron of drapery, cut below in a fringe * and painted with a large human (left) eye, drawn in archaic form, as p. 4, fig. *d*. Between the figures, KAVVIOES; below, KAVOS, Καλλίδης καλός.

[Wernicke, *loc. cit.*, reads the name as Καλλίθε(ο)ς, a form unknown to Pape-Benseler. For the interchange of δ and θ, cf. Meisterhans, *Gramm. d. Att. Inschr.*^{2} p. 80; and Kretschmer, *Vaseninschr.* p. 152.]

(*b*) **Amazon charging.** She is dressed as the archer in *a*, but carries couched spear and shield with device of a leaf (silhouette).

In *b* a dent has been caused by the pressure of another vase, which has left traces of a band of mæanders. This probably happened when the vases were in the kiln.

E 296. NOLAN AMPHORA. Old No. 859. Ht. 12½ in. Nola. Durand Coll. no. 47. Raoul-Rochette, *Mon. Ined.* pl. 44, fig. 1, p. 233; Panofka, *Eigenn. mit καλός*, pll. 2, 7, p. 54; *Él. Cér.* iv, pl. 48, p. 179; Kretschmer, *Vaseninschr.* p. 194; *Ann. dell' Inst.* 1830, p. 139; Daremberg and Saglio, vol. i, part ii, p. 1601, fig. 2164; Wernicke, *Lieblingsn.* p. 63; Klein, *Lieblingsinschr.* p. 77; *C. I. Gr.* 7810. Strong style. Purple wreaths and inscriptions; brown inner markings, body feathers of bird, and pinions of Eros. Eye in transition. Edge of hair in *b* dotted. Below *a*, a strip of mæander ; below *b*, a strip of single ivy-leaves.

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* Cf. the Onesimos (?) cup in Edinburgh, Hartwig, *Meistersch.* pl. lv.

(*a*) **Eros** flying to r., with feet just off the ground, looking back, bowling a hoop ; he is a full-grown youth, with long hair looped over his ears, wreathed with olive ; on his l. hand he carries a dove, sitting to r. ; in his r. the hoopstick. On the l., ƧOVAꓘƧƎƎVꓘOIΔ, Διοκλῆς καλός.

(*b*) A wreathed **ephebos**, in an himation, standing to r. and extending his r. arm as if towards Eros in *a*. Beside his head, KAVOS, καλός.

E 297. NOLAN AMPHORA. Ht. $12\frac{7}{8}$ in. Nola. Blacas Coll. Panofka, *Eigenn. mit καλός*, pl. 4, 9, p. 83 (cf. *Kunstblatt*, 1825, n. 39), and *Hyperb.-Röm. Studien*, i, p. 160, 2 ; *Arch. Zeit.* 1848, p. 324, note 15 ; Furtwängler, *Eros in der Vasenm.* p. 16 ; Wernicke, *Lieblingsn.* p. 56, no. 1 ; Klein, *Lieblingsinschr.* p. 79, no. 1 ; Roscher, s.v. *Eros*, p. 1354 ; Hartwig, *Meistersch.* p. 263 ; *C. I. Gr.* 7789 *b*. Strong style, as in E 296. Purple fillets, cords of whip, wreath and splashes on altar, and inscriptions ; brown inner markings. The ends of hair are drawn in dark brown on a light brown wash. The hair and beard of the man in *b* are indicated only in brown outline. Eye has pupil of dotted circle close against the inner angle, which is left open ; in *b* the pupil is merely a dot. Below, a continuous band of sets of five mæanders separated by red cross (diagonal) squares. Below each handle, an inverted palmette.

(*a*) **Eros with a whip driving a youth from an altar.** On the l. **Eros**, a full-grown winged youth with long hair looped up over the ears and bound with a fillet, and a long single tress falling on each shoulder, flies in a nearly horizontal position after a **youth** who runs away, looking back, his arms extended on either side with a gesture of fear. Eros grasps in his r. a whip with three thongs, and extends his l. palm outwards towards the youth, as if warning him off ; the youth has a mantle rolled up, passing over his l. shoulder and arm, and wavy hair falling to the shoulders, and a fillet. Beneath Eros is an altar in the form of an Ionic column, with egg (?) pattern; on the shaft, two splashes of blood, on which an olive-wreath is laid. Beside the youth, AKESTOPIΔES ; beside Eros, KAVOS, 'Ακεστορίδης καλός.

[For the subject, cf. Hartwig, *Meistersch.* pl. 27 ; the author is certainly wrong in his interpretation (p. 263) that Eros in this vase is in the act of laying the whip on the altar and of beckoning to the youth with his l. hand ; cf. also Roscher, *s.v.* Eros, p. 1343.]

(*b*) An **old bearded man**, with long pointed nose, in long chiton and himation, wearing a fillet, carrying on l. arm a crutch staff, walks slowly to l., extending his r. arm, with palm outwards, as if to stop the action in *a*. On the l., AKESTOPIΔES KAVOS, 'Ακεστορίδης καλός.

[A similar figure occurs on the *rev.* of the Dionocles vase, Panofka, *Eigenn.* pl. 4, 8.].

E 298. NOLAN AMPHORA. Ht. 14 in. Nola. Blacas Coll. *Musée Blacas*, pl. i, p. 8 ; Daremberg and Saglio, i, pt. 2, p. 1118, fig. 1422 (*a* only) ; Reisch, *Gr. Weihgeschenke*, p. 68, fig. 1 (tripod alone) ; Schreiber-Anderson, *Atlas of Cl. Ant.* pl. 25, 11 ; Böckh, *Proem. lect. Berol.* 1831. p. 10 ; *Bull. dell' Inst.* 1832, p. 87 ; Kramer, *Über den Styl*, etc., p. 157 ; *Él. Cér.* i, p. 302 ; Jahn, *Einleitung*, p. cxxiv ; Panofka, *Eigenn. mit καλός*, p. 65, note 124 ; Wernicke, *Lieblingsn.* p. 61, no. 4 ; Klein, *Lieblingsinschr.* p. 80, no. 6 ; *Jahrbuch*, ii (1887), p. 162 ; Kretschmer, *Vaseninschr.* p. 92 ; *C. I. Gr.* 7806. The greater part of the vase is modern, but sufficient remains of the original (the foot, with the lower part of the body, part of both handles and of the neck) to show that the current restoration of *a*, now removed, was very probably correct. The black lines of the design have been burnt throughout to a bright red. The skirt of the chiton of Nikè has the hatched pattern which is often found in the kylikes of the strong style; the feet of Nikè and the ends of her wings are somewhat coarsely drawn, though better than in the average Nolan amphora. Below, a continuous band of mæander. On one handle and on the lip are rivet holes which appear to be ancient.

(*a*) **Nikè standing beside a prize tripod.** The tripod rests on a base of three steps; on the topmost step is inscribed ΑΚΑΜΑΝΤΙϚ ΕΝΙΚΑΦVΛΕ Ἀκάμαντις ἐνίκα φύλη; on the lowest step, ΓΛΑVΚΩΝΚΑΛΟ≲, Γλαύκων καλός. The figure of **Nikè** was formerly restored as pouring a libation. The original portions of the design are, part of the wings, with the back portion of the skirt and apoptygma, the lower edge and the feet of Nikè: of the tripod, two of the ὦτα, the feet, and the entire base.

[The first inscription seems to be copied from an example of a more archaic period than that to which the vase belongs; the second probably represents the contemporary script. The forms of Ϛ and V in the first recur in the second as ≲ and Λ. A fragment of a red figure vase from the "Persian stratum" of the Acropolis has part of a tripod, with the remains of an inscription, Ἀκαμαν . . . ; see *Athen. Mittheil.* xiii, p. 228.]

(*b*) Of this design, formerly restored as a draped ephebos, nothing remains, the whole original having perished. On the bottom of the foot, an incised character, A.

E 299. NOLAN AMPHORA. Old No. 857. Ht. 13⅜ in. Nola. Durand Coll. no. 26. *Él. Cér.* i, pl. 75, p. 245; *Ann. dell' Inst.* 1851, p. 175; *Rhein. Mus.* v, p. 148; *Arch. Zeit.* 1868, p. 6; Wernicke, *Lieblingsn.* p. 14; Klein, *Lieblingsinschr.* p. 82; Kretschmer, *Vaseninschr.* pp. 190, 238; *C. I. Gr.* 7823; cf. Daremberg and Saglio, *s.v.* Aplustre. Strong style. Drawing of *a* good, of *b* very coarse. Purple inscriptions, and fillet in *b*. The rays of the stephanè in *a* are engraved. No inner markings. Eye in *a* of archaic type with both angles open; in *b* of transition type with large black disk as pupil. Below each side, a strip of running mæander.

(*a*) **Athenè with acrostolion. Athenè**, in sleeved chiton, bordered himation, ægis with fringe of snakes conventionally drawn (as in E 305), and with a row of dots at the upper edge, hair looped up with radiated stephanè, charges to r. with couched spear, holding out in her l. an acrostolion, in form of a bunch of curved reeds, to which is attached, on the inner side of the curve, a female face apparently with helmet, looking to l. On l. is inscribed ≥Α◁ƎΗ; on r. lower edge, ΚΑΛΕ, Ἡρᾶς καλή.

(*b*) **Woman** fleeing to r., looking back as if at Athenè, extending her arms on either side with a gesture of fear. She wears a Doric chiton undergirt with a double band down the front and an apoptygma, decorated with rows of dots like the ægis of Athenè in *a* at her neck. Her hair is short, but looped up, and has a fillet wound irregularly around it. On l. ƎΛΑꓘ, on r. ΗΕΡΛ≲, Ἡρᾶς καλή. This figure is drawn on a larger scale, and with a coarser effect than that of *a*.

[Possibly the woman in *b* may be the personification of Asia, as in the Darius vase, *Mon. dell' Inst.* ix, pl. 50–51. The object held by Athenè is not the usual form of aphlaston; it may be the ἄκρα κόρυμβα, see Torr, *Ancient Ships*, p. 68, note 152. Nikè holds it on B 608–9; compare the design on a sard scaraboid from Cyprus in Brit. Mus.; also Millingen, *Anc. Uned. Mon.* pl. 29; and the description by Pausanias (v, 11, 5) of the figure of Salamis holding τὸν ἐπὶ ταῖς ναυσὶν ἄκραις ποιούμενον κόσμον. For the various interpretations suggested and the form of name, see *Arch. Zeit. loc. cit.* Keil, *Anal. Epig.* p. 171, suggests that Ἡρᾶς is a contracted form for Ἡραῖς.]

E 300. NOLAN AMPHORA. Ht. 13 in. Nola. Blacas Coll. Broken in two, but designs intact. *Bull. dell' Inst.* 1829 p. 21; Wernicke, *Lieblingsn.* p. 72, nos. 5 and 6; Klein, *Lieblingsinschr.* p. 84, no. 4 (gives cut); Heydemann, *Naples Cat.* p. 474, note 2; *C. I. Gr.* 7835. Severe style, many traces of preliminary sketching. Purple reins, fillets, cord of petasos, and inscription. Brown inner markings, upper folds of chiton, forelock of horse, and fringe of hair over face. Eye in transition; that of the horse has for pupil a black dot within a disk of brown. Below each design, a strip of running mæander.

(*a*) **Horseman** (**Hippeus**). A youth galloping to r. on horseback, with couched spear; his long hair is looped up with a fillet, and has a fringe in front; a petasos hangs at his back, and a mantle shawl-fashion over both arms. On l. ΚΛΕΝΙΑΣ ΚΑΛΩΣ, Κλε(ι)νίας καλός. A stroke of the brush has slipped from the background over the edge of his petasos.

(*b*) A **woman** in long sleeved chiton and himation, hair as in *a*, stands to l., extending r. as if welcoming the youth in *a*.

E 301. NOLAN AMPHORA. Ht. 12⅞ in. Capua. Castellani, 1873. Style of Duris. Purple inscriptions, blood, cord and plectrum of lyre, and fillets. Brown for inner markings for the hair (except on the actual crown), and for pupils of eyes in *a*; also for tattooing of the Thracian woman in *a*. Eye large, of archaic form, with black dot on brown disc for pupil in *a*, and inner angle open; in *b* the pupil is a black disc. Above the r. ankle of Orpheus a horizontal line is drawn, cf. E 583. Patterns exactly as E 319.

(*a*) **Orpheus slain by a Thracian woman.** On the r. **Orpheus**, a youth with long hair looped up over his ears, a fillet, and a mantle which is slipping off behind from both arms, falls as he flees to r., looking back and extending his r. with a gesture of suppliance to his pursuer. In his l. hand he carries a chelys of which the plectrum, attached by a cord, drags on the ground; a large spit with square black head passes through his r. side and comes out at the navel, and from each end of the wound blood issues. The **Thracian woman** strides forward, with a lance with broad blade couched in her r., to deal a finishing stroke; her l. arm, wrapped in a mantle, is extended as a shield, and she wears a long chiton with apoptygma, girt at the waist; on the front of her neck, the inside of her r. forearm, and the instep of each foot is a check pattern indicating tattooing. In the field ꙅUOVAꓘ, καλός? and ꓘΛVOꙅHOΓAVꙅ, καλὸς ὁ παῖς. The plectrum, drawn in outline, projects over the border.

(*b*) A **Thracian woman** as in *a*, but not tattooed, running to l., brandishing in her r. a lance with square butt (spit?), as if about to hurl it. On the l. ꙅOVAꓘ, καλός.

[For representations of tattooing, cf. *Ann. dell' Inst.* 1829, p. 267, and 1871, p. 127; also *J. H. S.* vol. 9, pl. vi, p. 146.]

E 302. NOLAN AMPHORA. Ht. 13⅛ in. Cameiros, 1864. Tomb no. 247. *Arch. Zeit.* 1880, pl. 12, 2 (*a* and *b*), p. 138. Broken: wanting r. hand and l. shoulder of Phineus, back of head of Harpy in *a*, and r. leg in *b*. Otherwise in good condition. Late stage of strong style. Purple meat, flowers, and inscriptions. Brown inner markings and marks on diphros and cakes, and dress in *b*. Eye of Harpies archaic, with inner angle open. The blind eye of Phineus is drawn as a curved line; his hair, indicated only in outline, has a rolled edge all round. Below, a continuous band of mæander.

(*a*) **Phineus and a Harpy.** On the r. **Phineus**, a bearded blind man, in a long sleeved chiton and mantle, is seated *en face* on a diphros, his feet resting on a square base, holding upright in his l. hand a sceptre or staff (?), mostly broken away, but of which the top is partly preserved. He turns his head to l. and extends his r. hand over a table (trapeza), on which are meat and flowers; this hand is broken away. His lips are parted, as if he were speaking. On the l. a **Harpy** flies away, looking back at Phineus, and carrying in each hand a loaf or cake (like those in E 66 *a*) and a piece of meat. She has long hair, and a chitoniscos apparently of thick material, decorated with regular rows of dots and thin brown lines within the folds. The ends only of her long bushy hair and of her fillet are preserved. Beside Phineus, KAVOS, *καλός*.

(*b*) A **Harpy** as in *a*, flying to l. with a cake and a piece of meat in each hand; the objects in her r. hand are extended in front of her. She wears a fillet, and a short chiton decorated with a large zigzag pattern and dots, confined with a broad dotted girdle. Her long hair falls loose on her shoulders. On r. KAVOS, *καλός*.

E 303. NOLAN AMPHORA. Ht. 12⅞ in. Gela. Dennis, 1875. Much shattered, and surface injured, l. leg of Dionysos wanting; otherwise the designs are fairly complete. Strong style. Brown (thinned black) for hair (except on crown), beards, and inner markings; the hair is pictorially treated, each lock carefully traced out. Eye as p. 4, fig. *e*. Below, a continuous band, sets of three to five mæanders separated by dotted chequer squares. On the lower insertion of each handle, an inverted palmette.

Dionysos pursuing Giant. (*a*) **Dionysos**, bearded, with long hair flying back and wreathed with ivy, rushes to r., his thyrsos couched as a lance, the butt end in front, and holding forward in his outstretched l. a snake, which also moves forward with open mouth. He wears a chitoniscos with apoptygma, bordered with a pattern of zigzags and a fringe, and apparently made of some thick material, decorated with V-shaped marks; a mantle hangs from his l. arm; and on his legs are high boots with flaps, similar to those worn by riders on the Parthenon frieze (see Hartwig, *Meistersch.* p. 507). From the stem of the thyrsos two shoots issue on each side close under the head.

(*b*) A **Giant**, nude, with shield on l. seen edgewise, retreats to r., looking back, and hurling a stone with outstretched r. arm. He is bearded and has a helmet with raised cheek-pieces; his shield has for device three rings, and a fringed apron also decorated with rings attached to the lower side. His body is in three-quarter back view.

[For a similar figure of a warrior fully armed and hurling a stone, cf. Tischbein, Hamilton Vases, iv, pl. 51.]

E 304. NOLAN AMPHORA. Old No. 872. Ht. $12\frac{3}{8}$ in. Canino Coll. De Witte, *Descr.* no. 113. Later stage of severe style. Purple swordbelt, blood, wreath, and inscriptions. Brown inner markings (very faint), also for edge of hair of Theseus. Eye of Theseus of archaic form with dotted circle. The hair and beard of Minos are indicated merely in outline (cf. E 302); his eye is as p. 4, fig. *f*. Below, a continuous band of mæander. Below the lower insertion of each handle, an inverted palmette.

(*a*) **Theseus slaying the Minotaur. Theseus**, a wreathed youth with long hair looped over his ears, scabbard at waist, and mantle flying from his shoulders, rushing to r., has caught the **Minotaur** by the horn; he has already stabbed it once in the side, and draws back his sword for a second thrust. The Minotaur, tottering to r., with protruding tongue and blood flowing from his wound, looks round at Theseus, and feebly tries to push him off with his r. hand; in his l. he brandishes a large stone. Beside Theseus, as if proceeding from his mouth, ΕΠΛΙΝ, *ἡ παῖς* (?). The third letter is written on the l. arm of Theseus. Below, ΝΙΛᒣƎΗ, *ἡπαῖς*.

(*b*) **Minos**, a bearded draped man, carrying a lotos-crowned sceptre on his l. arm, rushing to l., extending his r. arm, as if coming to the assistance of the Minotaur in *a*.

E 305. NOLAN AMPHORA. Old No. 856. Ht. $12\frac{1}{2}$ in. Nola. Durand Coll. no. 24. *Él. Cér.* i, pl. 86, p. 290. Strong style. Light brown for folds of sleeves of Athenè, dots of ægis, and fringe of hair round forehead. Eye in transition. The snakes are in black outline, excepting two above the shoulders, which are left red against the background. Below each side, a strip of three mæanders with red cross squares.

(*a*) **Athenè** to l. (sleeved chiton, diploïs, ægis with twisted snakes, earrings, stephanè, long hair with ends passed through roll), holding tall crested helmet in l., and spear sloped along l. forearm, extends r. hand as if to welcome

(*b*) **Ephebos** in mantle, who holds out his r. to r.

[For this type of Athenè, cf. E 268, E 324 and Furtwängler-Sellers, *Masterpieces*, p. 14.]

E 306. NOLAN AMPHORA. Ht. $12\frac{7}{8}$ in. Nola. Blacas Coll. Surface especially of *a* much discoloured by fire. Strong style. Purple wreath and inscription. Brown inner markings and hair on cheek. Eye in transition. Below each side, a strip of mæander.

(*a*) **Youthful warrior advancing to attack.** With spear couched, shield (seen edgewise) advanced on l. arm, he steps forward cautiously to r.; he has helmet with nasal and raised cheekpieces, and a sword hanging at his side by a cross-belt. He is nude, with long wavy hair falling on shoulders. On r. is an imitation inscription. On the crown of his helmet a row of dots. In front of his shield is an accidental (?) splash of purple.

(*b*) (In coarser style) **ephebos** (mantle covering both arms, wreathed) moving away to r., looking back.

E 307. NOLAN AMPHORA. Ht. 14½ in. Capua. Castellani, 1873. Keller, *Thiere des cl. Alt.*, p. 2. Surface discoloured by fire. Fine style. Purple fillet and wreath. Brown details of monkey's skin, shading of folds at colpos, and beard of man. Eye in simple profile type, with eyelash. Below *a*, a strip of mæander ; below *b*, of key pattern.

(*a*) **Woman and ape.** On the l. a woman in a long bordered chiton undergirt with a broad sash, who has wrapped a bordered mantle tightly over the upper part of her body, arms, and head, so that only the forehead and eye show, stands looking at an ape which squats facing her on a high cube or box, possibly its crib : its l. knee is raised, its r. leg hangs over the side, and in its l. hand it holds the end of a cord which seems to pass around the r. thigh : with its r. hand it appears to be scratching the inside of its r. thigh. Round its head is a fillet. The hands, feet and front of the legs are smooth. The hollows of the eyes and ears are shaded in thinned black.

[Possibly the gesture of the woman has reference to the idea in antiquity of the ape as ill-omened ; cf. Lucian, *Pseudolog.* 17.]

(*b*) A **bearded wreathed man**, closely draped, standing to l., extending his r. arm.

E 308. NOLAN AMPHORA (shape shorter and broader than usual). Old No. 860. Ht. 11⅞ in. Nola. Durand Coll. no. 59. *Él. Cér.* iv, pl. 90, p. 239. Surface repainted, but designs generally well preserved. Good period, but drawing mannered and careless. Below each side, a strip of pattern, consisting of mæanders with one red cross square.

(*a*) **A bearded kitharist in female costume.** He moves to r., looking back, playing upon a large chelys with a plectrum in his r. He has long hair, which is passed through a cap which fits tightly over the forehead : and he wears a chiton and himation fastened on the r. shoulder and falling in pteryges. Part of his face is broken away.

[In *Él. Cér.* this is described as a woman with false beard : for similar figures on vases, cf. *ibid.* pll. 91–93.]

(*b*) **Ephebos** draped, resting r. on staff, standing to r., head turned to l.

E 309. NOLAN AMPHORA. Ht. 12⅘ in. Gela. Dennis, 1863. Good period, but drawing careless : with remains of early method, *e.g.* in the treatment of the hair and drapery. No inner markings. Purple taenia. The bunch of grapes is in black silhouette, with purple dots, the beards in black silhouette with fringe of black strokes. Eye archaic, with open angles. Below each side, a strip of running mæander.

(*a*) **Dionysos** (bearded, wreathed with ivy, chiton, himation) moves rapidly to r., looking back and extending to l. in his r. a cantharos. His l. rests on a long thyrsos, from the stem of which two ivy sprouts issue. He is followed by

(*b*) **Seilenos** moving to r., holding up in l. a bunch of grapes, in r. an oinochoè. He wears a purple taenia.

E 310. NOLAN AMPHORA. Ht. 13½ in. Gela. Dennis, 1863. Strong style. Purple tie of hair-roll and fillet. Light brown necklace, folds on upper part of chiton and elaborate inner markings of anatomy : the whiskers of the warrior are curiously rendered, with a thin stroke of brown crossed by three short strokes ; and the beard and hair in *b* are indicated by an outline only of brown dots. Eye in transition type. Below the figures in *a*, a strip of pairs of mæanders set in alternate directions and separated by dotted crosses ; below *b*, a strip of mæander.

(*a*) **Youthful warrior pursuing a woman.** The warrior (chiton, cuirass, mantle over shoulders, helmet with raised cheekpieces), holding spear and shield (device, arching snake to l.), pursues to l. a woman, laying his r. on her shoulder. She looks back, extending her arms on either side with a gesture of surprise : she wears sleeved chiton, himation falling from l. shoulder in pteryges, a necklace with cruciform pendant, and stephanè : her hair has the ends passed through a roll.

(*b*) A bearded **old man**, bald over the forehead, wearing long sleeved chiton, himation, fillet, standing to l., resting r. on staff.

E 311. NOLAN AMPHORA. Ht. 13¼ in. Nola. Blacas Coll. *Él. Cér.* i. pl. 39, p. 107. Later stage of severe style ; the proportions inaccurate, almost grotesque in *b*. Purple wreath and bracelets. Light brown inner markings, beard and ends of hair. The fringe of hair over the forehead is in *b* denoted in the archaic manner. Eye of archaic type, with large pupil at inner angle in *b*, but in profile in *a*. Breast in form of dotted rosette. Below each side, strip of two mæanders in alternate directions, separated by dotted crosses.

(*a*) A **bearded man**,* wreathed, mantle, l. holding staff, r. extended in front, runs to l. at full speed, pursuing

(*b*) A **woman** (sleeved chiton, himation fastened on l. shoulder, bracelets, stephanè, hair falling in three long wavy tresses) who runs to l., looking back, her arms outstretched on either side with a gesture of fear.

E 312. NOLAN AMPHORA. Ht. 12⅞ in. Nola. Blacas Coll. Surface partially restored, but most of the design is complete. Late stage of strong style. Purple taeniæ, wreath and sprigs of laurel. Elaborate brown inner markings. Thinned black for ends of hair. Drapery in regular groups of folds, but the general drawing is spirited. Eye in transition type. Below (*a*), a strip of mæander broken by a red cross square and a dotted cross square : below (*b*), a strip of mæander.

(*a*) **Nikè** flying to r., holding out in both hands a taenia : she wears a sleeved chiton girt, bracelets, and a radiated stephanè : her hair falls down her back in long wavy tresses.

(*b*) A nude **ephebos**, a **victorious athlete**?, wearing two wreaths and holding in each hand another wreath, a long taenia fastened by its end to each forearm, walking to l. Upper part of l. arm restored. On the bottom of the foot, an incised character ✱.

[For a similar subject cf. Gerhard, *A. V.* iv, pll. 274–5, p. 48 ; Panofka, *Griechinnen und Gr.* pl. 1, no. 11.]

E 313. NOLAN AMPHORA. Ht. 13¾ in. Nola. Blacas Coll. Overbeck, *Kunstmyth.* (Zeus), p. 401, a ; *Mus. Campana*, Cl. 1, ser. 4–7, no. 58. Strong style. Purple fillet of Zeus, bracelets, and flames of thunderbolt; brown inner markings, upper folds of chiton, and ends of hair. Eye in *a* in transition; in *b* archaic, with both angles open. Lower folds of drapery in groups of four. Below each side, a strip of ornament, pairs of mæander set in alternate directions and separated by red cross and dotted cross squares.

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* There seems no sufficient reason for De Witte's identification of Hephaistos pursuing Aphrodite.

(*a*) **Zeus** striding to r. hurling thunderbolt; in l. he holds his sceptre across his body; he is bearded and has long hair floating back on his r. arm, one lock falling on chest. He wears a long sleeved chiton and himation, leaving r. shoulder free, and a fillet. The sceptre has a pointed butt and lotus top. The thunderbolt is in the form of two lotos buds united by a narrow bar.

(*b*) **Semelè ?** A woman running to r., looking back with gestures of fear, her l. raised, her r. extended to l.; she wears sleeved chiton, himation, and bracelets; hair looped up and bound with a fillet.

[On the bottom of the foot an incised character ᛒ.]

E 314. NOLAN AMPHORA. Ht. 13¼ in. Nola. Temple Coll. Later stage of strong style, probably by the same hand as E 315. Purple tuning-pegs of lyre, cord of plectrum and of sybenè. Brown inner markings, beards, marking of sybenè and hair in *b*. Eye in transition. The wreath is in brown outline. Below *a*, sets of three mæanders alternate ways, separated by dotted cross squares; below *b*, key pattern.

(*a*) **Anacreon** (?), **bearded reveller** walking to r., wreathed with ivy and playing on the chelys: his head hangs forward to l., with eyes upturned as if he were partly drunk, and he wears a mantle shawl-fashion over his shoulders; his phallos is recurved; from the side of the lyre hangs a sybenè. At his l. side walks a hunting dog.

(*b*) An **old man**, bearded, and bald over the forehead, walking to r. with staff held horizontally in his r., and a large cotylè on his l. hand. Over his shoulders is a mantle, shawl fashion as in *a*. He has a prominent paunch, and his phallos is drawn like that of Geras in E 290, but recurved.

E 315. NOLAN AMPHORA. Old No. 880. Ht. 13½ in. Hamilton Coll. D'Hancarville iii, pl. 78; Panofka, *Bild. ant. Leb.* iv, 3, p. 6. Later stage of strong style; apparently by the same hand as E 314. Brown inner markings, and hair of dog. Wreath in brown outline. Eye in transition. Edge of hair dotted. Patterns as preceding.

(*a*) **Anacreon** (?), a bearded man wreathed with vine, walking to r., playing on the flutes; under his l. arm he carries a crutch staff, at the top of which hangs a chelys; a mantle, rolled up, hangs at his back and over both arms; in front of him walks a rough-haired Spitz dog.

(*b*) An **ephebos** in a mantle, holding up on his l. hand a kylix, moving to r., looking back and extending his r. hand as if to the flute player in *a*; r. foot in foreshortening.

[For similar subjects cf. E 266, E 267, E 314.]

Plate XII. 1.

E 316. NOLAN AMPHORA. Ht. 13⅜ in. Capua. Castellani, 1873. The surface of *a* (r. side of Athenè) has received a dent while the clay was soft. Drawing fine, but somewhat mannered, as in the standing female figure. Brown edge of hair, bracelets and necklace, and for shading folds of drapery. Eye in profile. Extremities carefully drawn. Below *a*, sets of three mæanders separated by dotted cross squares; below *b*, a strip of key pattern.

(*a*) **Athenè seated, and a woman.** On the l., on a level considerably above the ground-level of the scene, **Athenè** is seated *en face*, leaning forward with her r. elbow resting on her r. knee, and her chin resting on the bent fingers of the hand; in her l. she holds upright a long spear, the butt of which rests on the natural ground-level, far below her feet; around the centre of the spear the thong (ἀγκύλη) is twisted. There is no indication of her seat, except that her ægis is spread for her to sit on; she wears a chiton with studded sleeves, the folds carefully drawn in fine relief lines, an himation, bracelets, and a Corinthian helmet tilted back; the two sides of the crest are both shown (cf. E 67, E 716), as also are the sides of the nose and the short bushy hair beside each ear. The eyeholes of the helmet are filled with dotted rings, as if of pupils. On the r. a **woman** stands in three-quarter face to the l., looking at Athenè, supporting her chin on her r. hand exactly as Athenè, but with the r. elbow resting on the back of the l. hand, which rests on her r. side; she wears a Doric chiton schistos, with bordered edge and apoptygma, and her hair is looped up with a fillet (left red), wound thrice round it. Around her neck is a necklace (?), indicated as a thin brown line with pendant attached (cf. the necklace of Nikè in E 287 and E 513). Her feet rest on the ordinary ground-level of the scene; the r. foot is disproportionately small.

[For the attitude of Athenè, cf. *Cat. Ashmolean Vases*, pl. 14; in *Ann. dell' Inst.* 1879, pl. D, she is seated on her ægis; in a reflective pose, in Gerhard, *A. V.* ii, pl. 144.]

(*b*) A **woman** in sleeved chiton, himation, and saccos with dotted border, standing to r. with outstretched r. hand.

E 317. NOLAN AMPHORA. Old No. 881. Ht. 12⅜ in. Hamilton Coll. Drawing of a good period, but movements ungainly and proportions of kitharist incorrect. Purple fillets; eye in profile, with eyelash. Patterns as preceding.

(*a*) **Kitharist and Ephebos.** On l. on a square base a beardless kitharist, with wavy hair falling on shoulders, is seated playing on a chelys. In front of him, an ephebos listening, leaning forward with l. resting on staff against body, r. on hip, l. foot drawn back, resting on slightly raised ground; he wears a fillet with upright over forehead, the other wears a plain fillet; each wears a bordered himation. The seated figure has sandals, badly drawn.

(*b*) **Ephebos** wearing mantle and fillet like the one in *a*, walking to r., extending r. hand in admiration.

E 318–343. "NOLAN" AMPHORÆ.

WITH PLAIN HANDLES.

(Shape generally as Fig. 6.)

E 318. NOLAN AMPHORA, with bosses below handles. Ht. 12⅝ in. Nola. Blacas Coll. *Mon. dell' Inst.* i, pl. 9, 3 ; *Ann. dell' Inst.* 1830, p. 203 ; Panofka, *Eigenn. mit καλός*, i, 6, p. 48 ; Wernicke, *Lieblingsn.* p. 56, no. 2 ; Klein, *Euphronios*,² p. 203, note 1 ; *Lieblingsinschr.* p. 85 ; Gerhard, *A. V.* ii, p. 147, note 17, *d* ; Overbeck, *Kunstmyth.* (Apollo), p. 403, no. 15 ; Kretschmer, *Vaseninschr.* p. 107 ; *C. I. Gr.* 8397. Strong style. Purple headdress and inscriptions. Brown inner markings and whiskers of Heracles. Eye in transition. The hair of the old man in *b* is indicated only in outline. Below the designs, a continuous band of mæander.

(*a*) **Contest of Heracles and Apollo for the tripod. Heracles**, beardless and nude, his short hair encircled with a fillet, moves away to l., bearing the tripod in a horizontal position on his l. shoulder, with l. arm passed through its legs. He turns half round, brandishing his club to strike **Apollo**, who, bow in l. hand, strides forward to grasp Heracles with his r. hand. He is also beardless, with long hair looped up behind and confined with a fillet, and wears a short chiton with apoptygma girt at waist ; a mantle hangs shawl fashion over his arms. Between the figures is inscribed ΑΛΚΙΜΑ+Ω≶ ΚΑΛΩϹ ΕΠΙ+ΑΡΟ≶, Ἀλκίμαχος καλὸς Ἐπιχάρους.

(*b*) An **old bald-headed man** draped in a mantle, standing to l., looking round, his r. hand resting on a staff.

E 319. NOLAN AMPHORA, with bosses below handles. Old No. 863. Ht. 13⅜ in. Nola. Durand Coll. no. 132. Drawing of good period, but very careless in the proportions of the figures. Purple wreaths and inscriptions. Brown inner markings, very faint. Eye of transition stage. Below, a continuous band, sets of three mæanders separated by red cross squares and dotted cross squares. On the lower insertion of each handle, an inverted palmette ; below this, a raised semi-cylindrical moulding 2 in. long. The lip is of unusual form, with a double moulding.

(*a*) **Seilenos pursuing Mænad.** The **Mænad**, in chiton, over which a panther's skin is knotted, a saccos and earrings, runs to r., carrying her thyrsos in her l. ; she looks back, extending her r. towards the wreathed **Seilenos**, who rushes forward with both arms uplifted to catch her. In the field, ƎVAꓘ, καλή, and KAVO≶, καλός, repeated. The phallos of the Seilenos is recurved.

(*b*) **Seilenos** in same attitude as in *a*, wreathed, rushing to r. In the field KAVO≶ repeated. On the bottom of the foot incised characters, (N.

E 320. NOLAN AMPHORA. Old No. 868. Ht. 13¼ in. Payne Knight Coll. Style rough, but of strong period. Inner markings in light brown. Eye in profile. Below *a*, a strip of alternate sets of three mæanders, with dotted cross squares ; below *b*, a strip of key pattern.

(*a*) **Eos pursuing Kephalos. Eos** (Ionic chiton, himation leaving shoulders free, large wings, hair looped up) runs to r. with outstretched arms about to grasp **Kephalos**, who flees, looking back. Kephalos, a youth with bushy hair, extends his l. arm covered with his chlamys, and in his r. brandishes his spear beside Eos. He has a short chiton ornamented with squares and an embattled border: at his back hangs a petasos.

(*b*) A **bearded man** in himation resting r. on staff.

E 321. NOLAN AMPHORA. Old No. 866. Ht. 13⅝ in. Surface of *b* discoloured by fire. Figures very tall; face of Athenè and torso of Heracles imitative of archaic manner; drawing very inaccurate in places. Purple wreath and fillet. Light brown shading of int. of shield, markings and wash on lion-skin, beard of Heracles and all inner markings of anatomy. Sketch marks very plain in purplish colour (left in ruddle?). Eyes in *a* have pupils in form of discs; in *b* the pupil is indicated by a circle. Below, key pattern.

(*a*) **Athenè and Heracles** moving to r. **Heracles** leads the way, with l. hand raised, r. holding club horizontally, looking back at Athenè. He is bearded and wreathed with laurel, and wears lion-skin knotted around neck (not over head). **Athenè** is in an attitude of combat, with spear couched and shield extended; she wears chiton, himation, and helmet with raised cheekpieces.

(*b*) **Bearded figure** with fillet and mantle covering both arms to r.

E 322. NOLAN AMPHORA. Ht. 13⅜ in. Nola. Blacas Coll. Drawing of good period, but heavy, cf. E 313. *Él. Cér.* iii. pl. 6, p. 17; Overbeck, *Kunstmyth.* (Poseidon), p. 227, m., *Atlas*, pl. 12, no. 6. Purple fillet and wine. Brown inner markings and graining of chair. Below each side, a strip of mæander.

(*a*) **Poseidon** standing to r. beside a chair, holding in r. tunny, l. resting on trident. He is bearded and has long wavy hair confined with a radiated stephanè, and he wears talaric sleeved chiton, and mantle. His trident has a spike at the butt.

(*b*) **Youth offering libation** to Poseidon in *a*. He stands to l., holding out in r. a phialè (?), from which wine flows; he wears himation and fillet.

E 323. * NOLAN AMPHORA. Ht. 13⅜ in. Nola. Blacas Coll. Graceful drawing. Purple wreath, wine, and tuning-pegs of lyre; brown inner markings of the chair. Eye in profile. Below *a*, strip of sets of three running mæanders in alternate directions, separated by dotted crosses. Below *b*, running key pattern to r. The *obv.* has received two dents from touching something while the clay was still soft.

(*a*) **Libation to Apollo**. **Apollo** (wreathed, long wavy hair falling down back and in front of ears, wearing long chiton and mantle) is seated on chair to r. With his l. he plays on a chelys, with his r. he offers a phialè to a **woman** who pours wine into it from an oinochoè. She wears chiton, himation, and saccos.

[Cf. the similar scene, Gerhard, *A. V.* i, pl. 24.]

(*b*) Draped **ephebos** leaning his r. hand on a staff to r.

E 324. NOLAN AMPHORA. Ht. 13¼ in. Nola. Blacas Coll. *Él. Cér.* i, pl. 80, p. 260; the figure of Athenè is reproduced in Furtwängler-Sellers, *Masterpieces*, p. 14, fig. 2. Good period. No inner markings. Below *a*, a strip of sets of three mæanders in alternate directions, separated by dotted crosses. Below *b*, a running mæander. Dented in two places, when the clay was soft.

(*a*) **Libation to Athenè. Athenè** (sleeved chiton, himation fastened on r. shoulder and falling in pteryges, ægis with fringe of snakes, hair looped up with stephanè) stands *en face*, holding helmet in l. and resting r. on spear. She looks at a **woman** who advances from l., holding out to her a phialè which she has filled from an oinochoè in her l. She wears a chiton with apoptygma, over which is a diploïdion girt at the waist. Her hair is looped up with a fillet wound twice round it.

(*b*) **Woman** in sleeved chiton, himation, and embroidered saccos stands to r., holding up her r., the fingers of which have been injured by a dent.

E 325. NOLAN AMPHORA. Old No. 913. Ht. 9⅞ in. Nola. Durand Coll. no. 364. Drawing of good period, but affected on the front; careless on the back of the vase. Purple fillet in *b*; brown inner markings. Eye in profile. Below each side, a strip of key pattern.

(*a*) **Sphinx** seated to r. on pedestal in form of fluted shaft surmounted by a slab with edging of dots. She has hair looped up with stephanè.

(*b*) **Youth** to l. wearing mantle covering l. arm, and fillet, extending r. arm as if addressing the Sphinx in *a*.

[Perhaps with a suggestion of the Œdipus legend. On this subject see Hartwig, *Meistersch.* p. 664.]

E 326. NOLAN AMPHORA. Old No. 910. Ht. 13⅖ in. Nola. Durand Coll. no. 426. Surface much discoloured by fire. Drawing somewhat coarse, but of strong period. Purple headdress (except the woman in *b*) and spear-thong; brown inner markings; eye in profile. The figure of the woman in *b* is very long in proportion to the head, being about nine heads. The figures in *a* are larger than those in *b*. Below each design, a strip of mæander.

(*a*) **Departure of a youth.** A beardless figure in deep-bordered chlamys, petasos hanging at back, sword at thigh, long wavy hair bound with fillet, stands to front, l. hand on hip, r. resting on two spears. He looks to l. towards an **old man,** bald on the crown and bearded, who leans forward, with mantle and l. arm resting against staff, and from the gesture of his r. seems to address the youth; he wears a fillet. The spears have in the centre a thong (ἀγκύλη).

(*b*) **Ephebos and girl with lyre and flutes.** The ephebos on r., wearing mantle and fillet, stands resting r. on a staff. The woman on l. seems to offer him in r. a chelys, in l. a pair of flutes; she wears a chiton schistos and earrings, and her hair is looped up with a fillet.

E 327. SMALL NOLAN AMPHORA, plain handles. Old No. 915. Ht. (present) 10 in. Wants lip, and surface somewhat rubbed. Figures very tall; drawing of a good period, but somewhat careless. Purple fillets and straps. Eye in profile. Below *a*, a strip of running mæander; below *b*, of key pattern.

(*a*) **Toilet.** On r. **a woman** stands with a taenia in both hands, which she seems about to put on; on l. a woman raising with l. the edge of her skirt ("Spes motive") and holding up in r. an alabastron with purple straps hanging from neck; she wears a saccos; the other has her hair looped up with a fillet. Each wears a sleeveless chiton with apoptygma, undergirt. Beside the first woman, in the background, a chair to l. with clothes heaped on it. The back and seat drawn as in E 88.

(*b*) Draped **ephebos** to front, head turned to l., wearing a fillet.

E 328. NOLAN AMPHORA. Ht. 10⅞ in. Nola. Blacas Coll. *Él. Cér.* i, pl. 87, p. 291; Von Fritze, *Die Rauchopfer bei den Gr.* p. 40. Figures disproportionately tall; drawing of fine period, but becoming careless, with some remains of archaic style in treatment of hair. Purple fillets, wine, and inscriptions; light brown ends of hair and whiskers. Eye in transition. Patterns as preceding.

(*a*) **Sacrifice to a goddess** (?). On l. is a **goddess** (sleeved chiton, himation, and hair looped up and tied thrice round with a fillet) leaning r. on long sceptre or wand with striated shaft. On r. a **youth** closely draped in himation, who pours wine from an oinochoè on a thymiaterion which stands between them. The youth wears a fillet decorated with crosses, and his hair falls long in front of his ear; he looks at the goddess. The incense-burner has cover and tripod stand. Beside each figure an imitation inscription.

[De Witte calls her Athenè Erganè, but the "spear" seems more like a sceptre with its striated shaft. This form of sceptre or wand, with a head like a blunt arrow-head, occurs chiefly on sacrificial scenes of this period; cf. E 446; *Ashmolean Vase Cat.* pll. 16–17; De Witte, *Coll. d l'Hotel Lambert* (*Czartoryski*), pl. 18. Possibly it may have had some religious significance; in the Ashmolean vase it is carried by a figure with polos and ears of corn (Demeter?).]

(*b*) **Ephebos** (long hair looped up with fillet, whiskers, mantle) stands to l., resting r. on staff.

E 329. NOLAN AMPHORA. Ht. 13 in. Nola. Temple Coll. Feet of youth in *a* wanting. Surface, especially on r. of *a*, discoloured by fire. Drawing of the best period. Purple wreath and fillet; brown inner markings. Edge of hair dotted. Eye in profile. Below *a*, pairs of mæanders set in alternate directions, separated by dotted cross squares; below *b*, a strip of key pattern.

(*a*) **Type of Thetis bringing armour to Achilles.** A youth on l., wreathed, with hair looped up and passed over ear, and a mantle in a doubled roll thrown over his l. shoulder, holds out his r. for a helmet which a woman offers him; she has also a shield with black device of a scorpion to l., and a long spear, and she wears a long chiton, himation, a radiated stephanè, and a saccos which has a flap behind the l. ear, like those of the Duris style.

(*b*) **Bearded man** in himation, wearing a fillet with a vertical piece over the forehead, standing to l., resting r. hand on staff.

E 330. NOLAN AMPHORA. Old No. 875. Ht. 13⅜ in. Nola. Durand Coll. no. 64. *Él. Cér.* ii, pl. 51, p. 155; *Mon. dell' Inst.* i, pl. 5, fig. 1; *Ann. dell' Inst.* 1830, p. 187. The surface of *b* slightly retouched. Fine style. Purple ground-lines, cord of petasos, pegs of lyre, and wreath; brown inner markings. Ends of hair in thinned black. Eye in developed profile type. Below *a*, sets of three mæanders alternately to r. and l., separated by dotted cross squares; below *b*, a strip of key pattern.

(*a*) **Type of Paris and Hermes on Mount Ida**, or **a group of Apollo and Hermes. Mount Ida** is indicated on l. by a series of wavy lines; **Paris** (or Apollo) is seated on the top, a wreathed youth with wavy hair falling to his neck, and a mantle about his lower limbs and l. arm, playing upon the chelys with a plectrum. On the r. **Hermes** stands *en face*, but looking towards Paris (or Apollo); he is bearded, and has a short chiton, a chlamys fastened on the r. shoulder, and a petasos hanging at his back; his l. arm is concealed by his mantle; in his r. hand, which hangs at his side, is a caduceus.

(*b*) Draped **ephebos** resting r. on staff, standing *en face*, looking to l.

E 331. NOLAN AMPHORA. Old No. 869. Ht. 13½ in. Nola. Durand Coll. no. 233. Almost identical with E 320, and certainly by the same hand. Brown inner markings, cord of petasos, and folds of chiton of Kephalos. Patterns as preceding.

(*a*) **Eos pursuing Kephalos. Eos,** winged, with looped-up hair, wearing a long sleeved chiton and himation, rushes to r., extending her r. towards **Kephalos,** a youth in short chiton, chlamys, and petasos hanging at his back, who looks round as he flees and apparently thrusts at his pursuer with a spear; his hair is looped up over his ears.

(*b*) A **bearded, draped man** standing to l., resting his r. on a knotted staff. On the bottom of the foot incised characters ≤ΚΟ.

E 332. NOLAN AMPHORA. Old No. 911. Ht. 13⅖ in. Hamilton Coll. Late stage of good period. Purple wreath and stephanè; eye in profile. Hair ends in ≤-shaped tresses. Below each side, mæanders broken by dotted cross squares.

(*a*) Young **huntsman,** wreathed, in chlamys, with petasos at back and high endromides, carrying in his r. a spear couched, runs to r., extending his l. to grasp a **woman** who retreats, looking back; she wears a sleeveless chiton, girt, hair looped up, and a radiated stephanè.

(*b*) **Youth** in mantle to front, looking to l. and extending his r. hand.

E 333. NOLAN AMPHORA. Old No. 877. Ht. 13½ in. Hamilton Coll. D'Hancarville, iv, pl. 94; Overbeck, *Her. Bildw.* p. 629, no. 116; Heydemann, *Iliupersis*, p. 30, note 5 L. Drawing of good period. Excessive drapery. Purple swordbelt and fillets, brown ends of hair, shading of flaps of cuirass, and folds of chiton in *b*. Below *a*, sets of three mæanders in alternate directions, separated by dotted crosses; below *b*, key pattern to r.

(*a*) **Type of Menelaos pursuing Helen.** Young warrior pursuing a woman with a sword. The woman flees to r., her r. hand pressed to bosom with gesture of fear, her l. enveloped in himation. She wears a long chiton, diploïdion with apoptygma, girt at waist with a shawl instead of a girdle (?), and her hair is looped up with many ties of a fillet. She looks back at her pursuer, who strides forward with drawn sword, l. extended holding scabbard. He is beardless, with wavy hair falling to shoulders and tied with fillet, and wears short chiton, cuirass, and a mantle on outstretched l. His cuirass has the sides decorated with vertical rows of dots (representing scales ?).

(*b*) **Woman** running to r. with arms outstretched on either side, looking back ; she wears a sleeved chiton, himation, and saccos.

E 334. NOLAN AMPHORA. Ht. 12¾ in. Nola. Temple Coll. Drawing of Europa careless, but of fine style, the bull heavy and clumsy ; the reverse sketchy. Brown inner markings, hair on tail, and wavy strokes on neck of bull, also lower folds of chiton in *b*. Patterns as E 333.

(*a*) **Europa carried off by the bull.** The **bull** gallops to l. with **Europa** sitting on his back ; she faces to front, supporting herself with her r. on the neck and her l. on the flank of the bull, wearing sleeved chiton, and himation of which the end floats back, a saccos embroidered with pairs of dots, and earrings. She looks back to r.

(*b*) **A companion of Europa,** in chiton and himation, hair looped up, who runs to l. with outstretched r. arm, looking round to r.

E 335. NOLAN AMPHORA. Old No. 861. Ht. 13¼ in. Hamilton Coll. Drawing of fine period, but careless, especially in *b*. The Seilenos in *a* resembles that of the kylikes E 81 and E 82. Light brown inner markings in *a*, and markings on nebris. Below each side, sets of three mæanders separated by dotted crosses.

(*a*) **Mænad and Seilenos.** The **Seilenos** stands on r. in a bent attitude, snapping the fingers of his r. hand, l. outstretched. He looks round at a **Mænad,** who rushes forward with thyrsos couched like a lance (butt foremost) and pardalis held out as shield on l. She wears a sleeveless chiton with apoptygma succinct, and her hair is passed through a cap and flies loose.

(*b*) **Seilenos** draped to l., holding out r. hand.

[Cf. the draped Seilenos in E 532.]

E 336. NOLAN AMPHORA. Ht. 13¼ in. Capua. Castellani, 1873. Overbeck, *Kunstmyth.* (Apollo), p. 15, fig. 1, gives the statue of Apollo in *a* ; cf. Lutzow's *Zeitschr. f. d. bild. Kunst.* xviii, p. 34, note. Surface discoloured by fire. Late stage of strong style. Brown inner markings and (very light yellowish) for hair of Apollo. Eyes of Apollo of archaic type. Greater part of figure of Ajax destroyed, only the head, r. arm and shoulder, r. knee and calf of leg being preserved, though the outline of the rest remains. Below *a*, pattern as preceding ; below *b*, key pattern.

(*a*) **Ajax seizing Cassandra** (?). In place of the Palladion is an archaic image of **Apollo,** in the form of a long-haired, beardless youth, *en face,* with hands at sides and feet close together, a black line drawn horizontally across the waist ; this figure stands on a square base resting on a plinth on the l. **Cassandra,** in sleeved chiton with apoptygma girt, and himation over her shoulders, with hair flying loose in long wavy tresses, has fled to the statue ;

and with one foot on the plinth she is in the act of throwing both arms around its waist, but is dragged back by **Ajax**, who, with r. foot raised, has seized her with his r. hand by the hair. He is bearded, and has a helmet tilted back, shield (device, a lion in silhouette, springing to l.), spear, and greaves decorated with spirals. Beneath his shield hangs an end of drapery which is not shown elsewhere.

(*b*) **Bearded man** in himation, standing to r., resting r. hand on a staff.

E 337. NOLAN AMPHORA. Old No. 879. Ht. 13⅜ in. Nola. Durand Coll. no. 700. Later stage of strong style. Purple thong of whip, reins, and wreath. Brown inner markings and pupil of horse's eye (as E 300). Eye in transition. Patterns as preceding.

(*a*) A **boy** riding a galloping horse to l. (keles), with a two-thonged whip uplifted in his r. Above him, ΚΑVΟΣ, *καλός*. His body is in three-quarter back view.

(*b*) Wreathed and draped **ephebos** (the paidotribes ?) standing to l., holding a long staff or wand upright in his r. hand.

E 338. NOLAN AMPHORA. Old No. 862. Ht. 13⅛ in. Hamilton Coll. Late stage of strong style, similar to E 337, with the same patterns. Purple wreath and halter of mule. Brown inner markings and tail of Seilenos.

(*a*) **Seilenos with a mule.** He moves to the l., wearing a wreath of ivy, holding back the mule, which gallops forward, by a long halter attached to the off side of its bit, and of which the end is looped up in his l. hand. His r. hand is raised as if he were about to strike the flank of the mule with his open palm. His nose is snub, and his beard and hair short and thin, resembling the later type of Satyr. The mule has the black cross mark on the withers, and pairs of black marks at the knees, pasterns, and the bend of the hind legs.

(*b*) Ephebos, draped, resting r. on staff, standing to r.

E 339. NOLAN AMPHORA. Old No. 876. Ht. 10⅞ in. Nola. Durand Coll. no. 419. *Ann. dell' Inst.* 1841, pl. I, p. 261; Baumeister, p. 249, fig. 229. Drawing very careless. Late stage of good period. Eye in transition. Purple fillet, balls, and inscription. Brown inner markings. Below each side, key pattern.

(*a*) A **woman** seated to r. in a chair, playing at ball. She has one ball in each hand, and is occupied apparently in tossing them from one hand to the other; she wears sleeved chiton, himation, and a fillet wound thrice round her looped-up hair. Before her feet is a goose. In the field an imitation inscription.

[For this subject, cf. E 221.]

(*b*) **Ephebos,** closely muffled in his himation, which is passed over the back of his head, standing to l., leaning forward on his staff.

E 340. NOLAN AMPHORA. Ht. 13⅜ in. Temple Coll. Drawing rough and careless. Eye in profile. Patterns as E 336.

(*a*) **Dionysos and a Mænad. Dionysos,** a bearded figure wreathed with vine, long hair looped up, wearing a long sleeved chiton and himation, holds out his r. hand to receive a cantharos from a Mænad on l., who is similarly attired and holds upright in her r. hand a thyrsos. The figure of Dionysos is raised from the border by a thin red line, as if it rested on a plinth.

(*b*) A **woman** in sleeved chiton, himation and embroidered saccos stands to r. looking down and holding out her r. hand.

E 341. NOLAN AMPHORA. Old No. 916. Ht. 9⅜ in. Nola. Durand Coll. no. 423. Late stage of severe style. Purple cord and plectrum of lyre, and fillet in *b* only. Brown inner markings, edge of hair, and folds of chiton. Eye in transition. Below each side, a strip of key pattern.

(*a*) **Ephebos and girl with lyre.** The youth stands *en face*, with r. hand on hip, but turns his head to l. to look at his companion. He wears a mantle and fillet. The girl, in a sleeved chiton and himation, with hair looped up and confined by a fillet, stands holding out towards him in both hands a chelys, of which the plectrum, attached by a cord, is pushed in between the strings and the sounding-board of the instrument.

(*b*) Draped **ephebos,** wearing mantle covering both arms, and fillet, to l.

E 342. NOLAN AMPHORA. Ht. 10¼ in. Nola. Blacas Coll. *Él. Cér.* i, pl. 19, p. 37. Drawing of a good period, but careless, and in parts affected. Purple fillet. Brown (thinned black) for ends of hair and beard. Eye in transition. Below *a*, mæander; below *b*, a row of ivy leaves.

(*a*) **Zeus** (?) seated in a chair to r., leaning r. hand on a sceptre surmounted by a flower. He is bearded, and has long hair confined with a fillet, and with a fringe of curls over the forehead; and he wears long sleeved chiton and himation. Behind him on the l. a tall stelè on a plinth.

(*b*) **Ephebos,** wearing mantle and fillet, standing to l., resting r. hand on crutch staff; his hair is looped up over the ears.

E 343. NOLAN AMPHORA. Ht. 10⅝ in. Nola. Blacas Coll. Drawing careless; late stage of strong period. Purple fillets. Brown folds of chiton of girl in *a*. Eye in transition type. Below each side, key pattern.

(*a*) On the l. a **woman,** wearing chiton, himation, saccos and earrings (?), is seated in a chair, holding up in her r. a mirror; confronting her stands a **girl** in long chiton, himation covering both arms, and fillet, with wavy hair falling to her shoulders. Between them an alabastron with cords hangs from a rectangular object.

(*b*) Draped **ephebos** with fillet standing to l., resting r. hand on a crutch staff.

E 344—349. "NOLAN" AMPHORÆ.—EXCEPTIONAL FORMS.

E 344. NOLAN AMPHORA. Ht. 11⅝ in. Cameiros, 1864. Tomb F 212. Part of lip broken, mended anciently with rivets ; otherwise intact. Strong period, but rough drawing. Brown used for folds of chiton in *a*. Edge of hair dotted. Eye as p. 4, fig. *f*. No ground-line or patterns.

(*a*) **Dionysos** (bearded, long hair, sleeved chiton and mantle) to l., resting r. on thyrsos.

(*b*) **Ephebos**, closely draped, to l.

E 345. NOLAN AMPHORA. Old No. 914. Ht. 12 in. Payne Knight Coll. Style of Duris. Light brown inner markings. No ground-line or ornament.

(*a*) **Flute-player.** Ephebos, wearing fillet as on Duris kylikes, *e.g.* E 53–E 54, mantle over arms in shawl fashion, marches to r., with body drawn back, playing on flutes ; under his l. arm he carries a knotted crutched staff. The flutes are bound together near the mouthpiece with three bands. His phallos is recurved.

(*b*) **Ephebos**, closely draped in mantle, holding up in r. a cotylè, to l.

E 346. NOLAN AMPHORA. Ht. 10⅞ in. Cameiros, 1864. Graceful drawing. Purple (?) faded to white for fillets, fruit and cords of aryballos. Eye in profile, forehead wrinkled. Below each side and at base of neck, a strip of egg pattern.

(*a*) **Two athletes.** Each holds a strigil in one hand, hanging at side, and wears a fillet ; the one on the l. offers a fruit (?) to the other, who faces three-quarter front, and holds in r. an aryballos with cords.

(*b*) **Athlete** draped, holding up strigil in r., moving to r., looking back ; wears a fillet.

E 347. AMPHORISCOS. Ht. 6⅜ in. Cameiros, 1864. Tomb F 179. Wants part of lip. Graceful style. Purple cords and fillets ; light brown inner markings. Eye in profile. Below each side, thin red line ; on base of neck, egg moulding.

(*a*) **Ephebos** to l., draped, wearing a fillet, holding forward in r. an aryballos with cords.

(*b*) Nude **athlete** to r., r. hand on hip, l. holding out strigil ; wears a fillet.

E 348. AMPHORISCOS. Old No. 917. Ht. 8⅛ in. Hamilton Coll. Drawing coarse. Below the designs, egg moulding ; below the handles, a double palmette with tendrils.

(*a*) **Woman** holding taenia in r. She wears chiton and himation, and her hair is looped up with a fillet.

(*b*) **Two draped Ephebi.** The one on l. rests on staff, the other faces to front, but turns head towards him. Both wear fillets with upright rays.

Above (*a*), a lion to l., raising r. paw ; above (*b*), a goat running to r.

E 349. NOLAN AMPHORA. Ht. 10½ in. Nola. Blacas Coll. *Cab. Durand*, no. 726. Broken; l. lower part of *a* and r. lower part of *b* restored. Drawing rough and careless. Purple (now in traces only) fillets, fruit, and cords of aryballos. Below, a continuous band of three mæanders separated by red cross squares; above each side, a strip of tongue pattern. Below each handle, an inverted palmette, with tendrils issuing from the lower band.

(*a*) Two draped **ephebi** wearing fillets, confronted; the l. hand one extends in his r. hand a thin rod (?) coloured purple, the other leans on a staff. Between them a square base on which is a fruit (?); above it hangs an aryballos with cords, and above that a strigil.

(*b*) A draped **ephebos**, resting r. on staff, confronted by a woman in chiton and himation, who holds up her r. hand. Both wear a fillet. Between them a plant springs from the ground. Above hang two rectangular objects (parts of a taenia ?); from one of these three ends hang. All the figures have the mantle passed over back of head.

E 350. DIOTA.

(Shape nearest to the calpis, p. 12, fig. 4.)

E 350. DIOTA, with small disc-shaped foot. Old No. 808. Ht. 17⅞ in. Etruria. Canino Coll. no. 42. Murray, *Handbook of Greek Arch.* pl. vii, 2 (*a*); Klein, *Lieblingsinschr.* p. 69; Jahn, *Vasenb.* p. 25; Heydemann, *Satyr. u. Bakchenn.* p. 27; *C. I. Gr.* 7449. Broken; small portions of both sides injured. Severe style; after Duris? Apparently by the same hand as E 375. Purple inscriptions, flower in *b*, stem of ivy wreath, and wine. Drapery in stiff, conventional folds. The female figure in *a* resembles the figure on the interior of E 51, but the hair over the forehead is in single wavy ringlets. Eye in the form used by Duris (long and narrow, with bold curve and dotted pupil). The beard of Dionysos is of the long wedge shape; the saccos and the Λ are also of the form favoured by Duris. The designs curve up over the shoulder. Below, a continuous band, sets of three mæanders separated by red cross squares; round the neck, alternate palmette and honeysuckle between two rows of egg pattern. Below the handles, a pattern composed of five palmettes with honeysuckle flowers. **PLATES XIII., XVIII. 1.**

(*a*) **Dionysos and a Nymph.** In the centre is an altar in the form of an Ionic capital on a plinth, with necking of egg pattern; over this **Dionysos** on the r., bearded, with long hair wreathed with ivy, a long sleeved chiton and an himation, holds out in his r. a cantharos (partly destroyed) from which wine flows. Beside him is his name, ΣΟΣVΝΟΙΔ, *Διόνυσος*. On the l. a Nymph, **Nymphæa**, in a long sleeved chiton of thick material with apoptygma, earrings, and an embroidered saccos, pours wine from an oinochoè in her r. into the cantharos of Dionysos; with her l. she lifts the skirt of her chiton. Beside her is inscribed her name, ΝVΝΦΑΙΑ, *Νύνφαια*. Above the centre of the design ΗΟΓΑΙΣ ΚΑVΟΣ, *ὁ παῖς καλός*.

[The figure of Dionysos is (excepting the head) identical with that of the woman on r. of *b*.]

(*b*) **Two women** confronted, both wearing long chiton and mantle, and earrings; the one on the r. wears a saccos as in *a*, and holds out in her r. hand a honeysuckle flower with long tendril curling in helix form; the other is closely draped in her mantle, and has long hair confined with a fillet; in her r. hand, projecting below her chin, she holds between thumb and forefinger a flower similar to the last, but minute and coloured purple. Between the figures is inscribed, ıΟ√Αꓘ ИΟΤꟼΑꓘ, Κάρτων (Κράτων?) *καλός*: and lower down, ΙΧΙΑИƎ√Αꓘ, *καλὴ ναῖχι*.

[The *καλός* name seems to be a variation of Κράτων, like *κάρτερος* for *κράτερος*.]

E 351–435. PELIKÆ.

(Shape generally as p. 13, fig. 5. E 351–361 have the design in panels. E 424–435 are of the later form, with spreading lip, vol. iv, p. 7, fig. 9.)

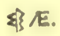
E 351. PELIKÈ. Ht. 12 in. Solygea, near Corinth (see note in Christie's *Sale Cat.* Jan. 25, 1852, no. 92). *Ann. dell' Inst.* 1879, pl. U, p. 243. After Brygos (?). The lower part of the legs (from knees downward) are small in proportion. Purple wreaths. Light brown inner markings, and a wash on kidaris, hinder half of boots, and fillets and whiskers in *a*. Full face in *b* in the early method, with hair shown on both sides, both ears, and both sides of the nose shown; the mouth is drawn as if the tongue were protruding, but this may be merely the attempt to give the lower lip. Eye in transition type; that of the flute-player has large disc, the rest small dot, as pupil. The edge of hair against the face is dotted. Panel, formed by red band below, lotus-bud pattern above, and zigzag of dots on each side. Below the designs is a red band; above, a band of linked lotus buds; on each side, a zigzag of dots, the whole forming a panel.

(*a–b*) **Ephebi going to a banquet** (?). The foremost with head thrown back plays on flutes, stepping in time to the music; the other looks down at a large kelebè which he holds in both hands; in his l. he also holds a long thin knotted wand or staff, to which is attached a sybenè with glottocomeion. On the shoulder of the kelebè is a wreath encircling the neck. Each wears a mantle shawl-fashion over his shoulders, a purple wreath and a broad woollen fillet round the hair. The flute player wears boots like those seen at symposia (see E 64).

On the reverse (*b*) is a group suggestive of a parody of a bride and bridegroom, an **ephebos** leading by the hand to r. a **reluctant companion.** The first is drawn *en face*, and carries in his l. a crutched staff. He wears a mantle shawl-fashion over his arms, and a woollen fillet and purple wreath round his head. His companion holds up in his r. a staff bent like a strigil at the top, and moves slowly forward, looking demurely. He wears a mantle, which leaves r. shoulder and arm bare, and a kidaris with three flaps, encircled by a woollen fillet decorated with two black squares.

E 352. PELIKÈ. Ht. 11½ in. Cameiros, 1864. Tomb F 168. Lip partly broken away. Careless drawing of good period. Brown inner markings. Eye in archaic type, with inner angle open. The hair in *a* is unusually rendered. The ankle-bones of the man on r. in *a* are drawn like the archaic form of eye. Below each design, a thin purple line ; above and on either side, a strip of net pattern ; the whole forming a panel.

(*a*) **Two bearded men leaning on staves, conversing, and a mourning woman** (?). The woman is seated to r. between them on a seat of irregular form, which is decorated with a horizontal band of dots. She is closely draped in a long chiton and mantle covering both arms, and leans forward in a dejected attitude ; her hair is looped up and confined with a fillet. Each of the men wears a mantle from the waist downwards, covering the l. shoulder ; the one on the l. raises his r. hand.

(*b*) Two draped **ephebi** confronted ; between them, a tall column (?) or door of a house, decorated above with two rows of dots. On the bottom of the foot, engraved characters, .

[The type of *a* seems to be suggested by that of the mourning Achilles.]

E 353. PELIKÈ. Ht. 13 in. Cameiros, 1864. Tomb F 270? Drawing careless. Eye in profile. Below, a continuous purple line. Above, egg pattern ; at sides, a double row of dots ; the whole forming a panel on each side.

(*a*) **Bearded man,** holding staff in r., and youth confronted. Both wear mantle ; the youth has wavy hair falling to shoulders, and his mantle covers both arms.

(*b*) **Youth,** as in *a,* confronted on r. by similar youth holding in r. a strigil.

E 354. PELIKÈ. Ht. 13⅞ in. Cameiros, 1864. Tomb F 34. Slightly broken at lip ; surface of *b* much worn. Drawing careless. Purple inscription, notes of music, and ends of taenia. Brown markings of dog. Eye in simple profile type, with eyelash. Below each side, a red band ; above, a strip of laurel wreath ; on each side, net pattern ; the whole forming a panel.

(*a*) **Victors in** *αὐλῳδία* (?). On a bema of two steps, with a Doric column between them, stand two figures wreathed with olive. The one on l., a **bearded man** wearing himation, plays on the flutes, and is inscribed ΚΑVΗ, *καλή* ; on the other side of the column, confronting him, is a **youth** of shorter stature, whose mantle covers both arms, and whose head is thrown back, as if he were singing ; from his mouth proceed three circular marks, $_{\mathrm{O}}\ \mathrm{O}\ ^{\mathrm{O}}$ as if notes of music. Above his head, ΚΑVΟϟ, *καλός*. On the r., standing on the ground, a judge (?), also wreathed, holding in r. a long staff or wand. All three figures wear mantles.

[Cf. for similar indication of the human voice, E 171.]

(*b*) **Ephebos** in mantle and fillet, holding up in r. a strigil, in l. chelys with taenia attached, advances from l. to a bearded man, draped and wreathed as in (*a*), who holds staff. Between the figures a small Spitz dog is seated, looking up to r.; round his neck a decorated collar. Above the centre of the scene hangs a plectrum (?).

[For *αὐλωδία*, cf. Reisch, *Mus. Gr. Cert.* pp. 19–21; *C. I. A.* ii, 2, 965, and decree from Oropos, Reisch, *ibid*, p. 19.]

E 355. PELIKÈ. Ht. $10\frac{1}{4}$ in. Cameiros? Neck shattered and part wanting; surface worn. Drawing of good period, but careless. Eye in transition type. Each side is surrounded with a double border of dots, forming a square panel.

(*a*) **Eos pursuing Kephalos.*** **Kephalos** in a himation, and holding a chelys in r. (hair drawn like that of a woman, looped up), moves to r., looking back at **Eos**, who lays hands on his r. arm and shoulder. She wears a sleeved chiton, himation, earrings, and a saccos; part of her wing and r. leg are cut off by the border of the design.

(*b*) Draped **ephebos** (mantle over back of head), and **bearded man** in mantle leaning on staff, confronted; the man rests his r. on his thigh. Between them hangs a sybenè.

E 356. SMALL PELIKÈ. Ht. $6\frac{3}{8}$ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 19. A circular piece (about $1\frac{1}{2}$ in. diam.) is wanting from the centre of *b*. Drawing of good period, but careless. Edge of hair and beard in single wavy strokes. Eye in profile. Below *a*, a band of ivy leaves laid sideways; below *b*, a thin red line; above, egg pattern; on each side, net pattern, the whole forming a panel.

(*a*) On the r. a **bearded man** in an himation is seated in a chair, his r. resting on a crutched staff. He is confronted by a **woman** in long chiton and a himation which covers both arms and the back of her head; she wears a fillet.

(*b*) **Ephebos** in himation with crutched staff in r., moving away to r., looking back.

E 357. PELIKÈ. Old No. 922. Ht. $7\frac{5}{8}$ in. Towneley Coll. no. 497. A small fragment is missing from the r. of *b*, and the lip is chipped. Strong style. Brown is used for the folds of the chiton throughout *a*, and for the ends of floating hair in *b*. Eye in archaic type with inner angle open. Each scene is enclosed within a panel, formed by double rows of dots on the top and sides and by a continuous band of running mæander below.

(*a*) **Two Mænads.** The one on r. stands closely draped, but holding out in her r. a castanet. To her comes a second, dancing (?) and playing on two castanets; each wears sleeved chiton and himation and has her hair looped up.

(*b*) **Mænad** in a long spotted chiton with sleeves, undergirt, dancing to r. with head bent forward, playing, with arms extended on each side, on a pair of castanets; a mantle rolled up hangs at her back over her arms, and her hair streams loosely back with the rapidity of her movement.

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* For Kephalos with lyre see E 214 and E 381, and Roscher, s. v. Kephalos; cf. Robert, *Bild und Lied*, p. 32.

E 358. PELIKÈ. Ht. 10¾ in. Cameiros, 1864. Tomb F 23. Intact, except part of one handle, rejoined. Drawing careless. Purple wreaths and fillet. Eye in profile. Above each design, a strip of mæander ; on each side, a double row of dots ; the whole forming a panel.

(*a*) Draped **bearded man**, wreathed, r. resting on staff, and **ephebos**, closely muffled in drapery which passes over the back of his head, moving away to r., looking back ; he wears a fillet.

(*b*) **Bearded man**, as in *a*, confronted on l. by a **woman** in an Ionic chiton, himation, and saccos, who holds in r. a keras.

E 359. PELIKÈ. Ht. 8⅝ in. Cameiros, 1864. Tomb F 116. Glaze throughout burnt bright red. Drawing careless. Purple fillet. Brown lower folds of chiton. Eye in transition type (profile with dotted circle for pupil). Below each side, a thin red line ; above, an ivy wreath ; on each side, a strip of net pattern, the whole forming a panel.

(*a*) **Dionysos and a Mænad. Dionysos** (bearded, long hair with fillet, long Ionic chiton with mantle) stands on r., holding in r. cantharos ; his mouth is open as if he were speaking. Facing him is a **Mænad** dressed like Dionysos, her l. resting on a thyrsos, and holding in her r. an oinochoè (drawn in silhouette against her body).

(*b*) **Bearded man** holding staff and **ephebos** confronted. Both are draped, and wear a fillet.

E 360. PELIKÈ. Ht. 11 in. Cameiros, 1863. Hole in body, and wants part of lip. Late stage of strong style, reverse very careless. Eye in profile. Below each design is a red stripe ; above, a strip of laurel wreath ; on each side, a strip of net pattern, the whole forming a panel.

(*a*) **Eros pursuing female figure. Eros**, a full-grown youth with rough hair, winged, wearing a mantle shawl-fashion over l. shoulder, rushes at speed to r., about to seize with both hands a **female figure**, who looks back as she runs, raising both hands with a gesture of fear. She wears a spotted chiton, a himation, earrings, and a saccos.

(*b*) Two draped **ephebi** ; one holds a staff.

E 361. PELIKÈ. Old No. 924. Ht. 8¼ in. Hamilton Coll. D'Hancarville, ii, pl. 42, and iv, pl. 88. Wants part of foot, surface in very bad condition. Fine graceful style. Purple taenia. Eye in profile. Below each design, a thin red line ; on either side, net pattern ; above, key pattern, the whole forming a panel.

(*a*) **Departure scene.** On r. a youth, *en face*, r. hand on hip, wearing a chlamys, a petasos on his head, and high endromides, with two spears held in his l. across his body. He looks at a woman on the l. who addresses him, holding up in both hands a taenia. She wears a chiton and himation, and her hair is looped up with a fillet.

(*b*) An **old bald-headed man** in himation, seated on a square base, resting his r. on a staff, confronted on r. by a draped **ephebos.**

E 362. PELIKÈ. Ht. 14⅜ in. Nola. Blacas Coll. *Musée Blacas*, pll. 13–15, pp. 40-46 ; Panofka, *Bild. ant. Leb.* pl. 13, 3, p. 25 (central group of *a* alone) ; Müller-Wieseler, *Denkm. d.*

alt. Kunst, ii, pl. 49, no. 616; Daremberg and Saglio, s.v. Dionysos, fig. 2420. Later stage of large style. Purple fillets, wreaths, taenia, flame and blood of kid. Brown inner markings, and wash on nebris. Eye in archaic type, with inner angle open. Edge of hair of Dionysos dotted. Below, a continuous band of key pattern; above each side, a strip of linked lotus buds. Round neck, a purple line.

(*a*) **Dionysos Chimærophonos and thiasos.** In the centre of the scene is a blazing altar with Ionic capital with splashes of blood on plinth. Towards this on the l. **Dionysos** advances with rapid step, a bearded figure with long hair and long wedge-shaped beard, a broad purple fillet, and a long sleeved chiton, over which is a close-fitting fringed tunic reaching to the waist, decorated with four horizontal bands of zigzags and wave pattern. The upper part seems to be turned over in an apoptygma which is without decoration; over his arms hangs a rolled-up mantle. In his l. are the hind-quarters, in his r. the fore-part of a kid which he has torn asunder, and of which the blood gushes out. On the r. of the altar a **Seilenos** wearing a fillet moves to r., looking back and playing on the flutes with a phorbeia attached; at his back hangs an entire nebris, the fore paws knotted over his chest, the head at the back of his neck. On the r. below the handle of the vase, a wreathed **Seilenos** crouches on his l. knee, extending both arms towards the central scene, holding a keras in his l. hand. Beneath the opposite handle a similar figure wearing a taenia crouches on his l. knee to the l., his r. hand raised, his face to front with mouth open as if he were shouting. Between this figure and Dionysos a **Mænad** in a long chiton, of which the sleeves are wrapped around each arm, moves to the l., looking back and raising her l. hand.

(*b*) **Seilenos and two Mænads dancing.** On the r. a **Seilenos** advances to the l., playing on the flutes with a phorbeia attached; he steps forward as if in time to the music, with body thrown back. In front of him two **Mænads** dance. The one on the l. trips towards him on the tip of her toes, thyrsos in hand, extending her l. arm, on which is a pardalis, an end fastened over her r. shoulder. The central Mænad moves to the l., looking back and extending her l. towards the Seilenos; in her r. hand she holds her thyrsos like a spear across her body, the head downwards. Each of the Mænads has long wavy hair, a long chiton, and a himation fastened on the shoulders. All three figures in this scene are wreathed. On the bottom of the foot incised characters, XIII.

[For scenes analogous to these cf. the Paris Brygos vase (Hartwig, *Meistersch.* pl. xxxii.) and E 75. For the motive of the arms covered by the sleeves, see Hartwig, *loc. cit.* p. 313, note 1.]

E 363. PELIKÈ. Ht. 14¼ in. Cameiros, 1864. Tomb F 256. *Mon. dell' Inst.* xi, pl. 8; *Ann. dell' Inst.* 1879, pp. 237–42 (Engelmann); Heydemann, *Nereiden mit d. Waffen d. Achill.* p. 8 and p. 19; *id.* 3^{tes} *Hallische Winckelmannsfestpr.* p. 113, note 303; Robert, *Bild und Lied*, p. 141. In the manner of Brygos (?). Purple fillets, inscriptions, and wreaths in *b*. Brown upper folds of chiton of Thetis and of two Nereids. The hair and beard of the old man and his fillet are indicated in brown outline; the hair of Achilles, in single wavy brown lines. Eye in transition type. Below, a continuous band of key pattern; above each side, a strip of linked lotus buds. On the lower part of each handle, an inverted palmette. Around the neck, and below the design, a thin line of purple. The spears overlap the border.

(*a*) **Thetis and a Nereid bringing arms to Achilles.** In the centre **Achilles** is seated in a chair to l. in a dejected attitude, closely wrapped in his mantle, which is passed over the back of his head; he holds on his l. arm a knotted staff, and wears a fillet with a vertical piece over the forehead, and sandals; on the chair is a fringed and embroidered cloth; beside his head, KAVOS, *καλός*. **Thetis,** approaching from l., has thrown her arms around his neck; she wears an Ionic chiton with dotted sleeves and embroidered diploïdion, bracelets, and earrings, and her hair is looped up with a radiated stephanè. Behind her a **Nereid** stands (similar dress, large brooch fastening diploïdion on r. shoulder, saccos with crosses, dotted fillet, bracelets), holding a spear and a high crested helmet. On l. is **Athenè,** who from the gesture of her r. appears to be speaking. She carries a spear on her l. arm and wears an Ionic chiton, girt, and a himation over her shoulders, ægis with scaly surface reaching to below waist, bracelets, and a helmet with raised cheek-pieces. The cheek-pieces of this helmet are decorated with a snake moving upwards; those of the other helmet have scale pattern; and in both the crest is supported by the arched back of a snake, whose head and tail project in front and at back (cf. E 252). On r. of Achilles a **woman*** stands to front, holding the shield which Thetis has brought (device, in silhouette, a woman to front in chiton with apoptygma, looking to l., and holding at full extent of both arms a festooned taenia); she covers her face with her r. at the sight of the goddesses. She wears sleeved chiton, himation, bracelets and earrings, and an opisthosphendonè. On r. stands a bearded **old man** looking on, leaning on his staff, draped in a mantle. The earrings have triple pendants.

(*b*) **Nereids with arms, and a Greek.** The **Greek,** wreathed, stands to l. with r. resting on spear, closely draped in a mantle, which passes over the back of his head. Facing him are two **Nereids,** one holding a cuirass (side view), the other, holding a sword in her r. (the scabbard decorated with zigzags), raises with her l. the edge of her chiton ("Spes motive"); the alternate flaps of the cuirass and the chape of the scabbard are black. On r. a third **Nereid** stands to l., holding up in her r. a helmet of different form; in her l. a sword, hanging by its belt, drawn entirely in silhouette, and against her l. arm a spear; all three wear sleeved chiton and himation; the one on l. wears a radiated fillet, the next one a dotted saccos and bracelets, and the one on r. a radiated fillet and bracelets. On r. KAVOΣ, *καλός*. Beneath the handle on l. of *a*, an altar in form of an Ionic capital, with volutes and necking. Beneath the other handle, a square base, on which is a helmet to l., the crest ornamented with a snake in light brown.

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* Engelmann names her Briseis. If so, this implies a prolepsis in the story, in which Briseis was not restored to Achilles till after the episode of the arms (?).

E 364. PELIKÈ. Ht. 12⅛ in. Cameiros, 1864. Tomb F 143. Wants one handle, small piece of lip, and part of foot; *a* is injured on the surface by fire. Strong style. Purple fillet. Ends of hair in *a*, straight strokes of thinned black; outline of hair in *a*, dotted. No inner markings. Eye in archaic type. Below the scenes, a continuous line of purple all round the vase.

(*a*) **Heracles cutting down vine of Syleus. Heracles** (nude, wearing a fillet, short curly hair and beard) swings aloft to l. in both hands a pickaxe; the vine is not indicated.

(*b*) **Syleus,** a bearded figure with long rough hair, rushes to l. with r. outstretched as if to prevent Heracles in *a*. On his l. arm he carries a knotted staff; he wears mantle and fillet.

[For this myth, see *Ann. dell' Inst.* 1878, p. 34 foll., and 1883, p. 59.]

E 365. PELIKÈ. Ht. 10½ in. Cameiros, 1864. Tomb F 161. Strong style. Purple fillet. Eye in archaic type, with inner angle open; hair edged with dots. In both cases the phallos is recurved. Below each side, a thin red line.

(*a*) **Ephebos** holding keras in r., staff in l., walking to r., mantle rolled up hanging over arms; his fillet is almost faded.

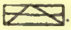
(*b*) **Ephebos,** as before, walking with staff to r., looking back and holding up r. with warning gesture.

[On bottom of foot, an incised character, A.]

E 366. PELIKÈ. Ht. 12⅛ in. Nola. Blacas Coll. Surface much blistered with fire, and repainted. Large style. Purple fillets; brown inner markings. Eye in profile. No patterns, but below the designs, a continuous purple line.

(*a*) **Mænad** with thyrsos in l., holding out an askos in her r., moving to l., looking back; she wears sleeved chiton, himation, and a fillet; her long hair flies loose, ending in five wavy tresses.

(*b*) **Seilenos,** ithyphallic, stepping to l., holding out in his r. a keras, at which he looks; in his l. is a thyrsos reversed; his hair is looped up and confined with a fillet which has a rosette over the forehead; his beard has an edging of wavy tresses.

[On bottom of foot, an incised character, .]

E 367. PELIKÈ. Ht. 13½ in. Cameiros. Salzmann and Biliotti Sale, 1862, lot 89. Lip slightly chipped. Drawing of good period, but careless. Purple fillet; brown inner markings. Eye in profile. Below, a continuous line of purple; above, egg pattern.

(*a*) **Bearded man and youth** conversing. The man is bald over the forehead; he leans on a staff and wears an himation. The youth (on r.) leans forward on a staff, around the top of which is wrapped his mantle, r. hand extended; his hair falls in a wavy mass to his shoulders. Both wear fillets. Between them hangs a strigil.

(*b*) Draped **ephebos and woman** confronted. The ephebos (on r.) leans on staff; both wear fillets.

E 368. PELIKÈ. Ht. 11¾ in. Cameiros, 1864. Tomb F 56. Portion of lip broken away; had been anciently attached with rivets. Drawing careless. Purple wreath, flame, flowers, and fillet; brown inner markings and edge of hair. Eye in profile. Below each side, a strip of ivy-leaves and dots: above, egg pattern. On the bottom of the foot, an incised character, >|.

(*a*) **Seilenos and Mænad.** The **Mænad,** in Ionic chiton, himation, and fillet, moves rapidly to r., holding thyrsos in l., looking back, and with a torch in her r. repels the advances of a wreathed ithyphallic **Seilenos**; he draws back, holding up his l. as if to protect his face.

(*b*) Two draped **ephebi** confronted; the one on r. holds staff.

E 369. PELIKÈ. Ht. 7 in. Cameiros, 1864. Tomb F 54. Surface damaged by fire. Drawing careless. Purple wreath and flames. Brown folds of chiton. Eye in profile. Below each design, a band of mæanders broken by red cross squares; above, of egg pattern. At the lower insertion of each handle, a double palmette.

(*a*) **Youth,** wreathed and wearing himation, standing to r. beside a flaming altar (?), resting his r. on a thyrsos. The altar is represented as conical, with two sashes (?) attached.

(*b*) **Woman** in chiton and himation standing to l., holding out a phialè (?) in her r.

E 370. PELIKÈ. Old No. 920*. Ht. 5¾ in. Nola (?). Braun Coll. Cf. Christie's Sale Cat., Feb. 21, 1850, no. 6. See Roscher s.v. Heracles, p. 2236. Surface slightly decayed. Purple fillet. Brown inner markings. Drawing minute and careful, but figures heavy, the heads being very long in proportion to their width. The hair and beard of Heracles are in raised dots. The muscle on the thigh is curiously indicated. Probably by the same hand as Berlin Cat. 2359. Below and above each side, a strip of egg pattern.

(*a*) **Heracles receiving the poisoned robe? Heracles** (short, curly hair and beard, nude) has removed his lion's skin and dropped his club, and steps forward from l. to receive a rolled up robe which a figure standing on r. offers him. This figure appears from the hair to be male, although wearing a sleeved talaric chiton and a bordered mantle covering the l. arm: the hair falls only to the neck in short wavy curls. In that case it probably represents **Lichas** as in Soph. *Trachin.* ll. 757–8. The forehead of this figure is marked with two wrinkles.

(*b*) A woman, **Deianeira** (?), exactly in the same position and dress as Lichas in *a*: but with long hair looped up and confined with a fillet wound twice round it each way.

E 371. PELIKÈ. Ht. 9⅞ in. Cameiros, 1864. Tomb F 185. Late stage of fine style. Purple wreath in *b*. Light brown inner details of anatomy, and folds of chiton in *b*. Eye in profile. Below each side, a strip of herringbone pattern; above, egg moulding.

(*a*) **Dionysos** running to r., looking back, holding out on l. a cantharos, in r. a thyrsos. He is bearded, with long wavy hair falling on shoulders, and wears a long sleeved chiton and mantle, a woollen fillet and a wreath.

(*b*) **Mænad** standing to l., holding a thyrsos; she is wreathed, and wears an Ionic chiton and himation. On r. hangs a wreath of ivy.

E 372. PELIKÈ. Ht. $10\frac{3}{8}$ in. Cameiros, 1864. Tomb F 74. *Ann. dell' Inst.* 1879, pl. F, pp. 62–6 (Engelmann); Harrison and Verrall, p. xxxii, fig. 4; Roscher, s.v. *Erichthonios*, p. 1307 (cut). The side *b* is partly broken, and the surface is injured by fire. Good period, but drawing careless. Purple wreath, fillet and rays of stephanè. Brown details of basket lid. The hair over the forehead of Athenè is drawn in rows of dots. Eye in transition type. Above each side is a strip of laurel wreath; below, sets of three mæanders separated by red cross squares.

(*a*) **The finding of Erichthonios.** On a rough pile of rocks (the **Athenian Acropolis**) is a cylindrical basket, from which rises **Erichthonios**, a wreathed boy in a mantle, half seen; half way down the rocks lies the lid of the basket encircled with a wreath of olive, and showing on its inner surface its composition of wicker. From beneath the basket two spotted snakes, the one bearded, the other not, rear their heads on either side (the *δισσὼ δράκοντε* of Euripides, *Ion*, l. 23). The boy raises his r. in surprise, looking to l. at **Athenè**, who stands on the ground-line looking at him; she holds her helmet in her l. and her spear rests against her r.; she wears a Doric chiton schistos with apoptygma, and her hair is looped up with a radiated stephanè.

(*b*) Two draped **ephebi** moving to r. The first has r. arm and shoulder bare and wears fillet; the second looks back to l., is wreathed, and has his mantle passed over the back of his head.

[It has been suggested that both scenes have been copied from some original drawing, in which the figures in *b* were Hersè and Aglauros, and were misunderstood by the artist of this vase. For the wicker basket, cf. Ovid, *Met.* ii, v. 254: "Prolem sine matre creatam clauserat Actæo *texta de vimine* cista."]

E 373. PELIKÈ. Ht. $7\frac{1}{2}$ in. Cameiros, 1864. Tomb F 196. Wants part of one handle, and part of each side. Drawing of good period, but careless. Reddish white for fillets and taenia. A splash of black paint has fallen on the legs of the figure in *b*. Eye in profile. Above and below each side, a strip of herring bone pattern.

(*a*) A **girl** in a sleeved chiton, himation, and fillet, runs to r., looking back, holding extended in both hands a long taenia.

(*b*) **Ephebos** to r., in a mantle and a fillet with vertical piece over forehead, holding in r. a strigil; on the r. is a square base.

E 374. PELIKÈ. Ht. $12\frac{13}{16}$ in. Cameiros, 1864. Tomb F 234. Intact; surface injured. Drawing careless, of good period. Eye in profile. Below each side, mæanders separated by red cross squares; above, a strip of laurel wreath.

(*a*) **Bearded man** on r. leaning on staff, offering chelys to an **ephebos** confronting him. Both are draped in mantles.

(*b*) **Bearded man** in mantle moving rapidly to r., looking back; in his r. he carries a staff held horizontally.

E 375. PELIKÈ. Old No. 725. Ht. $16\frac{1}{2}$ in. Canino Coll. Durand Coll. no. 199. *Él. Cér.* i, pl. 50, p. 152. Style of Duris; very similar to E 350. Purple inscription. No inner markings. The edge of the beard is indicated by black strokes on a brownish wash; the edge of the hair is dotted; the hair of the woman in *a* is indicated by a fringe of wavy ringlets covering the forehead. The eye is of the archaic form, with dotted circle set against the inner angle ; in the case of the youth in *b*, the upper and lower row of eyelashes are drawn (cf. E 15 and E 410). Below, a continuous band of pairs of mæanders separated by red cross squares ; above *a*, a strip of palmette and anthemion alternately ; above *b*, a strip of mæander. Below each handle, a double palmette, from which on each side two large palmettes and a flower spread into the design.

(*a*) **Male figure pursuing a woman.** On the l. a bearded man in a short girt chiton with sleeves, with long hair looped up with a woollen (?) fillet, from which a single long tress escapes on each side of the neck, and a mantle hanging from his l. arm, carrying a long sceptre horizontally in his r. hand, advances rapidly to r. ; he grasps with his l. hand the shoulder of a woman closely draped in a long chiton and himation, and wearing a saccos, who looks back at him as she moves away. The saccos has the end hanging behind the ear (characteristic of Duris) ; sceptre surmounted with a palmette. Between the figures, KAVOϚ, *καλός*.

(*b*) A draped **ephebos**, with r. resting on a crutch staff, confronted on l. by a **woman** closely draped in a long chiton and himation which covers the back of her head. Her r. hand clasped below the drapery is drawn in a spiral form [cf. the Epidromos cup, E 25]. On one handle are incised characters, ΛΝΝΔΙΙΙ ΙΙΙ.

E 376. PELIKÈ. Ht. 14 in. Cameiros, 1864. Tomb F 137. Much shattered. Drawing of good period. Purple fillets and girdle. Brown markings of chair and cap. Eye in profile. Below each side, a strip of sets of three mæanders broken by red cross squares ; above, a strip of oblique double palmettes ; below each handle, a double palmette.

(*a*) **Woman at toilet.** She stands with a fold of her dress caught up over the arms and an end of her girdle in each hand, about to tie them ; the chiton has an apoptygma, and she wears an embroidered saccos. Beside her in the background, a chair, part seen, on which a rolled-up mantle is laid. Confronting her is a **girl** in a sleeveless chiton with apoptygma, and short hair, holding up in her r. a smegmatothekè ; in her l. is an alabastron. Between them a crane (?), looking up to l.

(*b*) A **bearded man,** draped and wearing a fillet, leaning to r. on a staff, confronted by a **woman** with Ionic chiton, himation, and hair looped up with a fillet, who raises her r. as if conversing.

E 377. PELIKÈ. Ht. 10⅜ in. Pourtalès Sale, 1865, no. 169 ; *Cabinet Pourtalès*, pl. ix, p. 93 (*a*) ; Müller-Wieseler, *Denkm. d. alt. Kunst.* ii, pl. 42, no. 516 ; Raoul-Rochette, *Mon. Ined.* p. 85 ; Jahn in *Philologus*, xxvii (1868), pl. iv, 4, p. 23 ; Mayer, *Gig. u. Titan.* p. 323, no. v. Strong style. Purple leaves of ivy, and wine. Brown inner markings and upper folds of chiton in *b*. Eye in archaic type. Below and above, sets of two opposed mæanders separated by red cross squares. On the lower insertion of each handle, a double palmette.

(*a*) **Seilenos arming, and Mænad.** The **Seilenos,** on l., wearing a helmet with raised cheek-pieces, lifts his l. leg, putting on it a greave ; the other greave stands upright on the ground below. The **Mænad** stands ready with the other arms of the Seilenos, a thyrsos held upright in her r. hand, and a pardalis (for his shield) hanging from her l. forearm. She wears a sleeved chiton, a saccos, and earrings. The thyrsos has four shoots of ivy, three on the head and one on the stem. The phallos of the Seilenos is recurved.

[Hartwig, *Meistersch.* p. 403, note 1, has collected twenty-five instances of the recurrence in vases of this motive of putting on a greave, but omits this vase.]

(*b*) **Dionysos and a Mænad. Dionysos,** on the l., stands pouring a libation from a cantharos in his r. hand; in his l. he holds a forked branch of ivy. He is bearded, with long hair looped up and wreathed with ivy; wears sleeved chiton and himation. The **Mænad** stands with a thyrsos, as in *a*; wears sleeved chiton and himation covering the l. arm, and earrings; her hair is looped up with a fillet.

[These compositions are adapted from the ordinary type of warriors arming (*a*) and warriors departing (*b*).]

E 378. PELIKÈ, broad flat handles. Ht. 11⅛ in. Rhodes, 1856. Lip partly broken away. Drawing of good period, but a little careless. Eye in profile. Below each side, a strip of key pattern; above *a*, a strip of palmettes set obliquely; above *b*, egg pattern.

(*a*) **Seilenos playing on chelys, Mænad holding ivy branch.** The **Seilenos** moves from l., playing with a large plectrum in his r. hand, towards the **Mænad,** who stands, closely draped in chiton and mantle, facing him, holding branch in l.; her hair is looped up, but there is no sign of a fillet.

(*b*) **Two ephebi** draped, confronted; the one on l. holds a staff.

E 379. PELIKÈ, ribbed handles. Old No. 721. Ht. 18¼ in. Vulci. Gerhard, *A. V.* ii, pl. 150, p. 186 (describes it as in the Museum of the Vatican, apparently confusing it with another Euaion vase, cf. *Mus. Greg.* ii, pl. 13, 2); Panofka, *Eigenn. mit* καλός, pl. 3, 6, p. 80; Jahn, *Arch. Aufs.* p. 138; Wernicke, *Lieblingsn.* p. 67, no. 2; Klein, *Lieblingsinschr.* p. 69, no. 2; Heydemann, *Iliupersis*, p. 26, note 3; *C. I. Gr.* 7537; Gerhard, *Flügelgestalten*, iii, 3. Much broken, but little wanting; surface repainted; foot restored. Large style. Purple inscriptions and sword-belt. White is used for handles of swords and shield, for wreath on interior of shield, wreath of Antandros, sea-horse, and taenia in hand of one of the female figures in *b*. Brown inner markings. Eye in developed profile type. The edge of the hair and beard, and crest of helmet in *a*, are painted in brown. The shield and l. arm of the warrior in *a* are drawn in bold foreshortening. Below, a continuous band, sets of three mæanders separated by dotted cross squares. Above *a*, a strip of alternate palmette and anthemion; above *b*, a strip of double palmettes set obliquely; below each handle, an ornament composed of seven palmettes.

(*a*) **Nikè pouring wine for a warrior.** On the l., **Nikè,** in a sleeved Ionic chiton, and over it a Doric chiton schistos with black border (cf. E 494), hair looped up with a fillet, and a caduceus in her l. hand, looks down, pouring wine from an oinochoè in her r. hand; beside her is inscribed NIKF, Νίκη. In the centre a bearded **warrior** stands *en face,* but looks at Nikè, holding out in his r. a phialè (half broken away); on his l. arm is a shield, the interior coloured black and decorated with a wreath; he wears a helmet with cheek-pieces lowered, decorated on the crown with a sea-horse, a sword hanging at his waist, and a mantle hanging over his arms; in his l. hand is a spear, point downwards. On the r. a bearded man, bald on the crown, **Antandros,** stands *en face*, but looking to the l. ; he is draped and wreathed, and wears shoes ; his r. hand rests on a crutch-staff. Above him is inscribed ΑΝΤΑΝΔΡΟϚ, *Ἄνταvδρος*. On the l. of the scene above Nikè is inscribed ΕVΑΙΟΝ ΚΑΛΟϚ, *Εὐαίων καλός*.

(*b*) **A king** (?) **and two women with armour.** In the centre a bearded man, draped and wreathed with laurel, stands to r., holding upright in his r. a sceptre. The woman on the r. holds a sword by the sword-belt, the one on the l. a tall crested helmet ; each wears a long sleeved chiton and himation ; the one on the r. has a saccos, the other has her hair looped up with a fillet.

E 380. PELIKÈ. Old No. 742. Ht. 14⅞ in. Vulci. Canino Coll. no. 1377. Style large, but drawing careless. Purple fillets. Brown inner markings and sword-belt. The fringe of the chiton is rendered in dark brown strokes on a light brown wash. Eye in profile, with eyelash. Below each side, a strip, sets of three mæanders separated by red cross squares ; above *a*, a strip of palmette and lotus, vertical (as preceding) ; above *b*, a strip of double palmettes, horizontal. At the lower insertion of each handle, a double palmette.

(*a*) **Type of Thetis bringing armour to Achilles.** On the r. a **youth** stands *en face*, but looking to the l., holding with his r. hand a long spear sloped over his shoulder ; with his l. hand he holds a rolled-up mantle over his l. shoulder. He has wavy hair falling to his neck, confined with a fillet ; and he wears a short chiton of some thick material, falling in regular heavy folds, and decorated with patterns and a fringe in brown ; over it is a sword, hanging from a very short crossbelt ; the hilt is of unusual form, resembling an Ionic capital. On the l. stands a **woman** in a long chiton schistos, her hair looped up with a fillet (left red), who holds on her arm a shield (device, a lion to l., in black silhouette), and with her l. hand offers him a helmet of conical form with visor and cheek-pieces, and crest proceeding from the apex. The spear overlaps the upper border.

(*b*) **Two draped ephebi**, confronted ; the one on the l. leans forward on a staff, and has mantle passed over back of head ; the other has a series of wavy tresses falling to his neck, painted in brown. Each wears a fillet.

On the bottom of the foot incised characters, Old Cat. pl. B 742.

E 381. PELIKÈ. Old No. 722. Ht. 14⅜ in. Hamilton Coll. D'Hancarville, i, pl. 122 ; iv, pl. 61 ; *Él. Cér.* i, pl. 21, gives *a*, p. 39 ; Overbeck, *Kunstmyth.* (Zeus), p. 182, no. G G. Large style, but drawing somewhat stiff and occasionally rude. Purple wine and flames. Brown edge of hair and beard, and splash on altar. Eye in transition. The long hair is painted in black silhouette, with the ends as a mass of wavy tresses. Below, a continuous band, pairs of mæanders separated by red cross squares (diagonal) ; above *a*, a strip of coupled palmettes, horizontal ; above *b*, a strip of laurel wreath ; around the lower insertion of each handle, a strip of tongue pattern ; below, an inverted palmette from which a long tendril spreads on either side.

(*a*) **Libation to Zeus** (?). In the centre is a blazing altar, with Ionic capital, necking decorated with a row of trefoils, resting on a plinth, on the shaft a splash of blood (?) ; on the l. stands **Zeus** (?), a bearded, long-haired figure in an himation, wreathed with laurel and holding upright in his l. hand a sceptre with palmette top ; with his r. hand he pours wine from a phialè with dotted lip upon the altar. He looks at a woman on the r., who also pours wine on the altar from an oinochoè in her r. hand. She wears a taenia around her long hair, earrings, an Ionic chiton, and a bordered himation; her hair over the forehead is arranged in rows of curls, indicated by dots.

(*b*) **Eos pursuing Kephalos.** On the r., **Eos**, in a long chiton with apoptygma, of which she raises the skirt with her l. hand, flies to the l., her feet just touching the ground, and extends her r. hand to seize **Kephalos**, a boyish figure in an himation and fillet, who flees with long strides, looking back, and holding in his l. hand a chelys of five strings.

[For Kephalos with lyre, cf. E 355; see Robert, *Bild und Lied*, p. 32.]

E 382. PELIKÈ. Old No. 724. Ht. 12⅞ in. Vulci. Durand Coll. no. 68. Jahn, *Arch. Aufs.* pl. 2, p. 173; Overbeck, *Her. Bildw.* pl. xiii, 9 (*a* alone). Large style. Purple (now nearly white) wreaths and fillet in *b*. No brown inner markings. The bandage of Telephos is drawn in a thick reddish white body colour, with crossed lines of black glaze laid upon it. Eye in profile, with eyelashes. Below and above each side, a strip of mæander. Around the lower insertion of each handle, a band of egg pattern.

(*a*) **Telephos withholding the infant Orestes from Agamemnon.** Upon an altar on the r. with Ionic capital **Telephos** is seated in three-quarter face, looking to the l.; he is bearded and wreathed, and wears a swordbelt and a mantle over his shoulders; he sits in a crouching attitude, with his r. knee raised and bent so that the foot rests upon his l. knee; around the l. thigh is a white bandage covering his wound, and bound with crossed cords. With his r. hand he holds upright a short spear, the butt resting on the altar; and with his l. arm he holds against his body the infant **Orestes,** represented as a fully developed boy of very diminutive size. Orestes extends his r. arm as if appealing for aid to **Agamemnon,** a bearded man wearing a fillet, and a mantle shawl-fashion over his arm, who advances rapidly on the l., carrying a spear over his r. shoulder and raising his l. hand as if addressing Telephos. Both spears overlap the upper border.

(*b*) **Seilenos and Nymph.** On the r. **Seilenos,** wreathed and bald on the crown, stands opposite the **Nymph,** raising his r. hand with forefinger extended towards her chin. She is closely draped in long chiton and himation, and her hair is looped up with a fillet, the ends of which terminate in trefoils.

On the bottom of the foot an incised character, Old Cat. pl. B 724.

E 383. PELIKÈ. Old No. 744. Ht. 16⅜ in. Vulci. Canino Coll. no. 638. Fine style. Brown edge of hair, lower folds of chitons in *b*, and necklace. Eye in profile, with eyelash. Below each side, a strip of mæander broken by red cross squares (diagonal); above, a strip of laurel wreath. At the lower insertion of each handle, a double palmette.

(*a*) **Apollo and Artemis.** On the l. **Apollo,** in long sleeved chiton and bordered himation fastened on r. shoulder, his long hair looped up behind with the ends falling over, wreathed with laurel, stands holding a kithara attached to his l. hand by a sash; in his r. he holds out a phialè decorated with bosses within a wavy line. From the kithara a sash hangs, decorated with zigzags and dots, and a fringe. On the r. **Artemis** in similar dress, her hair looped up with a radiated stephanè, stands *en face*, but looks towards Apollo, holding in her r. an oinochoè, and in her l. a bow (bowstring not indicated).

(*b*) **Two women conversing**; they stand in relatively the same positions as the figures in *a*. The one on the l. raises her r. over the open palm of her l.; she wears a fillet, her companion a saccos decorated with pairs of dots; each wears a chiton and himation.

E 384. PELIKÈ. Ht. 10 in. Nola. Blacas Coll. Surface blistered by fire. Graceful style. Purple fillets, rays, and tuning-pegs of lyre. Brown inner markings. Eye in profile. Above and below *a*, a strip of mæander broken by two dotted cross squares; above and below *b*, a strip of key pattern. On the lower insertion of each handle, an inverted palmette.

(*a*) **Two Mænads** conversing. The one on the l., holding in her l. a chelys, leans forward, with her l. foot raised on a rock, resting her r. elbow upon her l. knee, conversing, as the action of her r. hand shows, with the Mænad confronting her, who holds upright with her r. hand a thyrsos. Each wears a chiton and himation and earrings. The one on l. wears a necklace, coloured brown, and has her hair looped up with a radiated fillet (left red); the other has her hair looped up with a purple fillet.

[For the motive of the raised foot see Hartwig, *Meistersch.* p. 403, note 1.]

(*b*) **Seilenos,** closely draped in an himation, wearing a fillet with vertical piece over the forehead, stands to l., holding upright in his r. a thyrsos.

E 385. PELIKÈ. Ht. 10¼ in. Temple Coll. Surface of glaze in *b* damaged. Late stage of strong style. Brown inner markings and folds of warrior's chiton. Eye in transition type. Above and below *a*, groups of three mæanders set alternate ways, separated by dotted cross squares; above and below *b*, key pattern. On the lower insertion of each handle, a palmette inverted.

(*a*) **Nikè offering wine to a warrior.** On the l. **Nikè,** in a chiton with apoptygma girt, and a radiated stephanè, stands holding up in her r. a phialè which she has filled from an oinochoè hanging at her side in her l., and which is only partially seen; her long hair falls down her back. On the r. stands a young **warrior** *en face*, but looking at Nikè and extending his r. hand for the phialè; his l. foot is turned to the r.; he wears a short chiton, a cuirass with a star on the shoulder, and a crestless helmet tilted back; in his l. he carries a long spear and a shield with device in black silhouette of a scorpion to l.

(*b*) **Bearded, draped man** to l., his r. resting on a staff.

E 386. PELIKÈ. Old No. 927. Ht. 8¾ in. Hamilton Coll. Late stage of good style. Purple wreaths, rays of stephanè, and inscriptions. Brown inner markings and upper folds of chiton of seated woman. Eye in transition type. The edge of the hair in *b* is dotted. Below each side, a strip of mæander broken by red cross squares ; above *a*, a strip of pairs of palmettes set obliquely back to back ; above *b*, a strip of mæander. On lower insertion of each handle, an inverted palmette.

(*a*) On the r. a **woman** is seated on a diphros, holding in both hands a wreath of laurel, the ends not joined ; before her stands a woman holding upon her l. hand a smegmatothekè with a band of ivy leaves, in her r. a lekythos. Each wears chiton and himation, and has her hair looped up with a radiated stephanè. In the field imitation inscriptions, apparently variations of the letters *καλός*.

(*b*) Draped wreathed **ephebos** standing to r., resting r. on staff.

E 387. SMALL PELIKÈ. Old No. 996. Ht. 5$\frac{7}{8}$ in. Nola. Durand Coll. no. 152. *Bull. de l'Acad. de Brux.* xii, 1, p. 289 ; *Class. Rev.* i. (1887), p. 3 ; cf. *Athen. Mittheil.* 1891, p. 246, note by Mayer on Pristæ. Graceful style, but a little careless in drawing. Purple fillet in *b*. Brown inner markings. Eye in developed profile. Beards and hair of Seileni in thinned black wavy strokes. Below each side, a thin red line ; above, a strip of egg pattern. The vase has a mark in the black glaze in three places where it has come in contact with others while the clay was still soft (in the kiln ?). **PLATE XIX, 1.**

(*a*) **Seileni at see-saw** (?). They kneel on opposite sides of a thin board, which seems to be evenly balanced in the centre on a conical peg ; each has his feet raised in the air and his arms extended ; the one on the r., who is larger than the other, and whose head is thrown slightly back, grasps the wrists of his companion. This figure has a long, pointed nose and regular features, whereas the other is the usual type of Seilenos. Both are bald over the forehead. The l. hand of the grasping figure is drawn as a r. hand.

[Possibly the board may be of disk-form, rotating on the conical peg : this would explain the action of the figures. In the undoubted scene of see-saw in Baumeister, p. 1573, the support is represented as considerably higher than it is here.]

(*b*) **Ephebos** wearing mantle and fillet, standing to r. with r. arm extended.

E 388. PELIKÈ. Old No. 923. Ht. 8 in. Nola. Durand no. 58. Surface on each side much corroded, except on the actual design. Drawing of good period. Purple taenia, fillet, and fruit. Brown inner markings. Eye in profile. No pattern below ; above, a strip of egg pattern.

(*a*) **Eros with taenia** in both hands, flying to r. ; he is a full-grown youth with wavy hair falling to the shoulders.

(*b*) **Ephebos,** draped and wearing fillet, walking to r. with a fruit held out in his r. hand. His lips are parted as if he were speaking. Below his feet, a thin ground-line which does not extend beyond them.

E 389. PELIKÈ. Ht. 7$\frac{3}{16}$ in. Nola. Purchased at the Pourtalès Sale, 1865, no. 293. Panofka, *Cab. Pourt.* pl. v, pp. 28–30 ; Bröndsted, *Voyages*, ii, p. 287 ; Dubois, *Déscr. des ant. de Pourt.* p. 70, no. 279 ; *Zeitschr. für vergl. Sprachf.* N.F. ix, p. 407 ; Wernicke, *Lieblingsn.* p. 63, no. 2 ; Klein, *Lieblingsinschr.* p. 82 ; and in *Oesterr. Mittheil.* 1889, p. 90, note 10 *a*; Smith's *Dict. Antiq.*^{3} vol. ii, p. 5 *a*; *C. I. Gr.* 7812. Fine graceful style, like that of E 81 and E 82. Purple fillet, wreaths, inscriptions, flame, and ground-line in *a*. Light brown inner markings, which are also used for graining the top of the goal. Eye in profile, with eyelash. Below each side and on the neck, a strip of egg pattern; on the lower insertion of each handle, a palmette.

(*a*) **Two runners in the lampadedromia.** Beside a goal two nude wreathed ephebi converse; the one on the l. leans forward, with his l. foot on raised flowery ground, and rests his l. arm on the thigh; from the gesture of his r. hand, he seems to be addressing his companion, who stands *en face*, holding up in his r. a burning torch, which is provided with a shield above the handle. The goal is a plain shaft on a square base, the top edge of the shaft decorated with a row of dots, below which are four nearly vertical strokes (graining?). Above the l. hand figure, ΔΙΦΙΛΟΣ, *Δίφιλος*.

[A very similar scene is given in Stephani, *Ant. du Bosphore Cimm.* pl. 63; cf. *Jahrbuch*, 1892, p. 150, where a list of such instances is collected.]

(*b*) **Two athletes.** On the l. a figure as in *a*, holding a strigil in his r. hand, moves forward towards another who stands *en face*, but who turns to look at him; this figure holds two hurling rods, resting on the ground, and sloped along his r. arm and shoulder; his l. hand rests on his hip; he is wreathed, but his companion has a fillet with a vertical piece over the forehead. Between them, ΔΙΦΙΛΟΣ, *Δίφιλος*.

E 390. PELIKÈ. Old No. 994. Steuart, 1846. Ht. 10⅜ in. Graceful style. Purple (now nearly white) fillets, pegs of lyre, fruit, lines of ground and flowers beneath Orpheus. No brown markings. Eye in profile. Below, a continuous band of egg pattern; above each side, a strip of laurel wreath. Beneath each handle, a palmette on a palmette inverted.

(*a*) **Orpheus among the Thracians.** On a flowery hillside, **Orpheus** (a full-grown youth) is seated to r., playing the chelys with a plectrum and singing with head thrown back; he wears a mantle which leaves his body bare, and a fillet; his hair is wavy and falls to his neck. On each side stands a beardless **Thracian warrior**, listening; each holds upright in his hand two spears, and wears the foxskin cap, alopekè, and the rough cloak (zeira) decorated with horizontal rows of pattern; the one on the l. has a short girt chiton; the one on the r. has a faint indication of hair on the chin, upper lip and cheek, in brown; the figure appears to have earrings, but it may be the effect of a faultily-drawn ear.

[This scene is almost identical with that of a vase in *Mus. Borb.* ix, pl. 12; cf. *Ann. dell' Inst.* 1871, p. 129; Heydemann in *Arch. Zeit.* 1868, p. 4; and Furtwängler in the 50*th Winckelmann's programn*, 1890; the figure of Orpheus, given *ibid.* pl. 2, closely resembles that here described.]

(*b*) Two draped **ephebi** on l. confronting one on r.; the l. hand one holds out a fruit; all wear fillets; the middle one has his mantle over the back of his head.

E 391. PELIKÈ. Ht. 7⅝ in. Nola. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 16. The obv. has in centre a depression, probably caused by resting against another vase in the kiln. Graceful style, but rather coarse lines. Purple fillets, wreath, sash of chelys, and flame of torch. Brown inner markings. Eye in profile. Below each side, a thin red line; above, on neck, a strip of egg pattern.

(*a*) **Two boys** with lyre and torch, moving to r. The boy in front is wreathed and plays on a chelys; he looks round at his companion, who wears a fillet and mantle, and holds aloft in r. a flaming torch. His lips are parted, as if he were singing.

(*b*) **Youth** standing to l., closely muffled in mantle and wearing fillet. All the figures have wavy hair falling to shoulders.

E 392. PELIKÈ. Ht. 10 in. Nola. Temple Coll. Graceful style. Ends and outline of hair wavy. Eye in profile. Below and above *a*, a band, sets of three mæanders in alternate directions, separated by dotted cross squares; below and above *b*, a strip of key pattern. Below the lower insertion of each handle, an inverted palmette.

(*a*) **Departure scene** (?) A bearded man with wrinkled forehead, wearing an himation, leans forward against his staff, with r. raised, conversing with a youth on the r., who stands *en face*, but looks towards him, holding out his r. arm; in his l. he holds upright a spear; he wears a chlamys fastened on his r. shoulder, and a petasos hangs at his back.

(*b*) A **woman** in Doric chiton with apoptygma moves in three-quarter face to r., holding up a phialè in her l. hand; in her r., hanging at her side, is a trefoil oinochoè; her hair is looped up.

E 393. PELIKÈ. Old No. 904. Ht. 6⅝ in. Nola. Durand Coll. no. 711. Graceful style. Purple cords of aryballos; the ground on which the youth sits in *a* is indicated by a conical heap of purple dots. Brown inner markings. Eye in profile. Below and above each side, a strip of egg pattern, the egg filled in with black.

(*a*) **Two athletes.** On l. a **discobolos** strides forward, with disc poised on his r. hand and forearm, preparing to hurl it; he raises his l. arm as if for balance before swinging the disc back. On the r. a second athlete is seated to l. on a sand heap (?) in an attitude of repose, with his hands clasped beneath his thighs: above, an aryballos hangs from a rectangular object.

(*b*) A **woman**, closely draped in an himation, with saccos and earrings, standing to r. Her chiton is not indicated.

E 394. PELIKÈ. Old No. 920. Ht. 7¼ in. Payne Knight Coll. Surface of red discoloured to a greyish tint. Free style, becoming careless. Purple fillets and rays; brown inner markings. Eye in profile. Below and above each side, a strip of egg pattern.

(*a*) **Seilenos and Mænad. Seilenos** on the l., wearing a fillet, leans forward as if about to jump, resting both hands on his knees placed close together. The **Mænad** confronts him with shoulders *en face*, l. on her hip, holding upright in her r. a thyrsos with crooked stem. She wears a long girt chiton with apoptygma, bracelets, earrings, and her hair is looped up with a radiated sphendonè.

(*b*) Draped **ephebos** to l., wearing fillet with vertical piece over forehead, holding out his r. hand.

E 395. PELIKÈ. Old No. 891. Ht. $6\frac{3}{8}$ in. The surface of *a* has received a dent while the clay was soft. Drawing as preceding, but careless. Purple cords of aryballos, fillet, wreath. Brown inner markings. Eye in profile with eyelash. Below and above each side, egg pattern.

(*a*) **A discobolos and paidotribes.** On the l. a youth, nude, wearing a fillet with a vertical piece over the forehead, strides to r. and bends forward, about to swing back the discos which is poised on his r. forearm (cf. E 393). On the r. a taller youth, wreathed and draped, the **paidotribes**, stands in three-quarter face to l., leaning his r. arm on the end of a long forked stick, held obliquely across his body. Between the two figures hangs an aryballos with cords.

(*b*) Draped **ephebos** standing to r. beside a stelè.

E 396. PELIKÈ. Ht. $7\frac{1}{2}$ in. Cameiros, 1864. Tomb F 169. Lip chipped; colours damaged by fire. Graceful style. Purple fillets, wreath, and strings of cap. Eye in profile. Below and above each side, a strip of egg pattern.

(*a*) **Infant learning to walk.** On r. stands a **woman** (chiton and apoptygma with embattled borders, girt, hair looped with a fillet), holding out both arms to **an infant** which crawls on the ground, looking up at her. On l. stands a bearded draped **man**, resting r. on staff, looking on; he wears a fillet; the infant is wreathed. Over the centre hangs an embroidered cap.

(*b*) **Ephebos,** draped, wearing a fillet with point over the forehead, stands to r., holding out phialè.

E 397. PELIKÈ. Old No. 925. Ht. $8\frac{1}{4}$ in. Nola. Durand no. 238. Drawing of good period, but careless. Main lines very thick. Purple fillets. Brown inner markings. Eye in profile. In *b*, a splash of black paint has fallen on the face. The figures on each side have rested on a red band; in *a*, this has been painted out. Above each side, a strip of egg moulding.

(*a*) **Eros pursuing a youth. Eros** flies to r., pushing before him a youth in an himation, who turns and extends his r. as if protesting. Both have wavy hair falling to shoulders, and wear fillets.

(*b*) **Ephebos** in himation and fillet with point over forehead, moving to r. with mouth open as if speaking, and holding out in r. an apple (?) or ball.

[Cf. the similar subjects on the Nolan amphora, E 297.]

E 398. PELIKÈ. Ht. 8 in. Apulia. Blacas Coll. Drawing good period, but careless. Purple wreaths, rays, and inscriptions, brown for beard and lower folds of chiton. Below, a strip of key pattern; above, of egg moulding.

(*a*) A **woman** standing to front beside a diphros with striped cushion half seen, wearing sleeved chiton, himation, radiated sphendonè, and earrings. Her

l. hand (under himation) rests on her hip, her r. is extended and her head turned to l. Over her, ΚΑΛΗ, *καλή*. She seems to challenge

(*b*) A **bearded man** leaning on staff, wreathed and wearing mantle, who looks to r. Behind him an aryballos with straps hangs from a hook (?). Above him the answer (?) ΕΙΣΦΟΔΡΑ, *εἶ σφόδρα.*

E 399. PELIKÈ. Ht. 8 in. Nola. Blacas Coll. *Musée Blacas*, pl. xi, 1, p. 34; Panofka, *Eigenn. mit καλός*, pl. 1, 3, p. 42; Wernicke, *Lieblingsn.* p. 9; *Philologus*, vol. 27 (1868), p. 8; *C. I. Gr.* 7873. Drawing of good period. Purple inscriptions and blood. Fine brown inner markings and upper folds of chiton in *b*. Eye in developed profile type. Below *a*, key pattern; below *b*, mæander; above each side, egg pattern.

(*a*) **Perseus fleeing with the head of Medusa. Perseus**, in a short chiton embroidered on the body with crosses, winged endromides, and a winged conical helmet, flies with long strides to r., holding out on his l. forearm the wallet (kibisis), out of which protrudes a purple patch, either the blood or hair of Medusa; in his r. is the harpè. In front of his head, ΠΕΡΣΕΣ ΚΑΛΟΣ *Πέρσης καλός* (or *καλῶς*).

(*b*) **Medusa**, a winged female figure in a short girt chiton, falls headless to r. upon her l. hand and knee on raised ground to r.; her body is *en face*, and she raises her r. hand. From her neck blood gushes out.

E 400. PELIKÈ. Old No. 921. Ht. 7⅛ in. Hamilton Coll. Later stage of graceful style. White tuning pegs and sash of lyre, wine, and fillet in *b*. Brown inner markings. The chords of the lyre are *incised* in the black glaze. Eye in profile. Below and above, strips of egg pattern.

(*a*) On the r. a **youth with a chelys** in his l. hand, wearing an himation and a radiated stephanè, stands before a square base or altar, over which is a circular object (cf. the same in E 420 *b*). Upon this he pours wine from a fluted phialè held up in his r. hand. On the r. is a **woman** in a long chiton with apoptygma and girdle, her hair looped up with a dotted fillet; she stands *en face*, but looks at her companion and holds a trefoil oinochoè in her r., which hangs at her side.

(*b*) An ephebos in mantle and fillet, his r. resting on a staff, his body *en face*, looking to r.

E 401. PELIKÈ. Old No. 918. Hamilton Coll. D'Hancarville, ii, pl. 71; iii, pll. 69-70. Graceful style. Purple fillet, branch, and ends of taenia. Eye in profile. Below and above each side, a band of egg pattern.

(*a*) **Departure scene?** On the r., beside a cushioned chair which stands in the background turned to r., a **youth** in short chiton, bordered chlamys, fillet with vertical piece over the forehead, stands *en face*, holding two spears upright in his l. He looks to l., extending his r. to receive some object (not distinctly shown) which the woman on l. offers him; she holds up her r. hand, from which hangs a sprig like a myrtle wreath, but with leaves only down one side; she wears sleeved chiton, bordered himation, and saccos.

(*b*) A **woman** in sleeved chiton, himation and saccos stands to l., holding out in her r. a taenia.

E 402. PELIKÈ. Ht. $5\frac{3}{4}$ in. Blacas Coll. Drawing careless. Purple wreath and fillet. Eye in profile type. Below *b*, a thin red line; below *a*, the same, nearly painted out; above each side, a strip of egg pattern.

(*a*) **Eros flying with box.** **Eros**, a full-grown wreathed boy, flies to r., holding in both arms a rectangular box ornamented with a star and a pattern of dots. On r. a stelè on a plinth.

(*b*) **Ephebos** in mantle which covers both arms, and wearing fillet, standing to r.

E 403. PELIKÈ. Old No. 926. Ht. $8\frac{4}{5}$ in. Payne Knight Coll. Fine period. Purple flower, fruit, taenia, inscription, and fillet. Light brown decorations of mirror, &c., and details of swan, also ends of hair in *a*. Eye in profile. Below *a*, a strip, sets of three mæanders, separated by black cross squares; above, a strip of horizontal palmette ornament. Above and below *b*, a strip of mæander. At the lower insertion of each handle, a palmette inverted.

(*a*) **Domestic scene.** Beside a tall-backed chair on l. stands a **woman**, holding in r. a purple flower (?), in l. a conical object having a network of lines as on incense burner in E 287. She wears a chiton, himation and fillet wound several times round head. Confronting her on r. is an attendant girl (?) of small stature and short hair, wearing a soft sleeveless chiton undergirt, and holding a taenia and smegmatothekè, decorated in light brown with ivy leaves. Between them, a utensil in the shape of a swan to r.; above it, ΛΑ⊣ΙΙΣ ΑΣ⊣ΟΟ, apparently in imitation of *Λάχης καλός*.

(*b*) Woman standing to front, looking to l. and holding out in r. hand an apple coloured purple; in her l. is a mirror. She wears chiton, himation, and saccos. On the bottom of the foot, an incised character, Α.

E 404. PELIKÈ. Ht. 13 in. Cameiros, 1864. Tomb F 205. Drawing careless. Purple wreath, berries and fillets, and cord of alabastron. Brown inner markings (*e.g.* wrinkles and outline of beard of old man in *b*). Eye of transition type. Below and above each design, a strip of sets of three mæanders separated by red cross squares (diagonal). On the lower part of each handle, a double palmette.

(*a*) A **woman seated** in a chair on the l., holding out in both hands a wreath. Confronting her is another woman closely draped, holding a forked branch of ivy; each wears long chiton and himation, and a fillet; the seated woman wears earrings. Above her hangs an alabastron.

(*b*) On the l. an old, **bald-headed, bearded man** draped in a mantle stands with his r. hand resting on a knotted staff. Confronting him is a woman in long chiton, himation, and saccos, who holds out in her r. hand a circular box on three feet, with arching handle, decorated with three horizontal rows of pattern

E 405. PELIKÈ. Old No. 929. Ht. $9\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, i, pl. 112; ii, pl. 43; Inghirami, *Vasi Fitt.* ii, pl. 114; *Él. Cér.* i, pl. 83, p. 265; Panofka, *Bild. ant. Leb.* pl 8, 1. Late stage of strong style. Purple cord of helmet, fillet, wreath and sprig. Brown inner markings. Eye in transition type. Below each side, a strip of herring bone; above, of egg pattern.

(*a*) **Arming of a youth.** On the l. a **youth** with long wavy hair falling down his back and in front of his ears, wearing a fillet and a loin cloth embroidered with five horizontal rows of pattern, moves rapidly to r., bending forward and lacing a helmet which he holds by the cheekpiece in his l. The helmet is of the same form as that of Memnon in E 77, and has on the side a dolphin plunging downwards, in black silhouette. On the r. stands a **woman** in chiton with apoptygma, her hair looped up with a radiated fillet; she holds a spear upright in her r. hand, and with her l. supports on its edge a shield with the device of a Pegasos springing to l. (black silhouette). The spear cuts the upper border of the design.

[The action of lacing a helmet occurs also in Tischbein, *Hamilton Vases*, pl. 21.]

(*b*) A **bearded, wreathed man** in a mantle, carrying on his draped l. arm a staff, walks to l., holding out in his r. a sprig of olive (?). In front of him is a square base. On the bottom of the foot, an incised character, Old Cat. pl. B 929.

E 406. PELIKÈ. Ht. 9½ in. Nola. Blacas Coll. Refined execution, but proportions heavy. Purple wine, flame, wreath, fillets, and ends of taenia. Brown inner markings, markings of torch and wings, and for relieving the folds of drapery in *a*. Eye in profile. Below *a*, the strip of groups of three mæanders separated by chequer squares; in *b* they are separated by red cross squares; above each side, egg pattern. A splash of black paint has fallen on the cuirass of the warrior.

(*a*) **Nikè pouring libation before young warrior.** On the l. **Nikè**, in a long sleeved chiton with apoptygma, her hair looped up with a fillet, flies to r., holding downwards in her l. hand a blazing torch; from an oinochoè in her r. she pours wine into a phialè, which the **warrior** holds sloping downwards, so that the wine falls on the ground. He stands *en face*, but looks towards Nikè, holding a spear upright in his l. hand. He wears a short chiton, a cuirass decorated with stars on the shoulders, and a wreath of laurel; over his l. forearm hangs a mantle.

(*b*) An ephebos, closely draped, confronted on r. by a woman in himation and sleeved chiton, who holds out in her r. a long taenia; below, a square box decorated with a rosette.

E 407. PELIKÈ. Old No. 930. Ht. 10¼ in. Nola. Durand Coll. no. 252. Kekulè, *De Fabula Meleagrea*, p. 40, refers the subjects to the tragedy of Euripides; but see Vogel, *Scenen Eurip. Tragöd.* p. 85, who rightly says that the genre character of the design makes such an attribution unlikely. Fine style. Purple fillet; light brown inner markings (very sparsely used). Folds of drapery in fine close black lines. Eye in profile; that of Artemis is treated in the developed profile, but the pupil is drawn as a dotted circle. In *a*, a tuft of hair is brought forward in front of the ear; in *b*, the hair is not shown. The bowstring is indicated by a black line on the black. Below and above *a*, a strip of sets of three mæanders, alternate directions, separated by a dotted cross. Below and above *b*, key pattern. Below each handle, a small palmette.

(*a*) **Artemis** (?) **and a youth. Artemis,** wearing a long ungirt sleeved chiton, an himation fastened on her r. shoulder and falling in front and behind in pteryges, and saccos embroidered with crosses, stands on l., with bow in l.

and quiver with conical cap at back. She raises her r. as if addressing a **youth** confronting her, who leans l on spear and with r. draws forward from behind him an end of drapery (the rest of this is not indicated). He wears a chiton, short, but nearly to knees, undergirt, and with apoptygma, and a fillet; his body is to front, but he turns his head towards Artemis.

[For this type of Artemis, cf. *Mon. dell' Inst.* xi, pl. 33.]

(*b*) A woman in sleeved chiton, himation, and saccos, standing to r., raising r. hand.

E 408. SMALL PELIKÈ. Ht. 7⅛ in. Nola. Blacas Coll. Graceful style. Purple fillets and ends of taenia. No inner markings. Eye in simple profile, with eyelashes. Above and below each side, a strip of egg pattern.

(*a*) **Departure scene** (?). On l. a **youth** (wavy hair falling to shoulders, fillet with upright piece, bordered chlamys) stands to front, holding in l. two spears upright. He looks at a **woman** on r. who also stands to front, but looks at him, holding on her l. hand a square chest; she wears sleeveless chiton undergirt, with apoptygma, and her hair is looped up with a fillet. The chest is decorated with two dotted rosettes, one above the other.

(*b*) **Woman** (sleeved chiton, himation covering l. arm, earrings, saccos) stands to l., holding out taenia in r.

E 409. SMALL PELIKÈ. Old No. 907. Ht. 5 in. Hamilton Coll. Fine, graceful, becoming careless. Purple headdresses. Eye in simple profile type, with eyelashes. Below each side, a thin red line; above, egg pattern.

(*a*) **Woman** closely draped in himation and chiton, wearing earrings and fillet around her looped-up hair, confronted on r. by **youth** in mantle, holding out in r. taenia; he has wavy hair falling to shoulders, and a fillet.

(*b*) **Woman**, as in *a*, to r.

E 410. PELIKÈ. Old No. 741*. Ht. 16⅜ in. Vulci. Formerly in the Beugnot Coll. *Cat. Beugnot*, no. 1; cf. *Bull. dell' Inst.* 1834, p. 12, and 1838, p. 53. Afterwards in the Hope Coll. Purchased in 1849. Gerhard, *A. V.* i, pl. 3–4, p. 6; *Él. Cér.* i, pll. 64–5, p. 211; Birch, *Anc. Pottery*,² plate facing p. 203; Harrison and Verrall, p. 433, fig. 39; Roscher, s.v. Hephaistos, p. 2062 (l. hand group in *a*); Forchhammer, *Die Geburt der Ath.* plate; Schneider, *Geburt der Athena*, p. 11; Overbeck, *Kunstmyth.* (*Zeus*, p. 181, A; *Poseidon*, p. 309, O); Loeschcke in *Arch. Zeit.* 1876, p. 118; Heydemann in *Rhein. Mus.* N.F. 36, p. 466, n. 4; Kretschmer, *Vaseninschr.* p. 157; *C. I. Gr.* 7403. Large style. Purple wreath of Hephaestos and youth in *b* and berries and stalk of wreaths of Zeus and Dionysos; also berries of thyrsos, fillets, bracelets, and inscriptions. White hair of old man in *b*. Brown inner markings, ends of hair and beard, pupil of eye, and folds of Athenè's chiton. Eye in developed profile type, with eyelashes above and along lower lid. Below, a continuous band, pairs of mæanders set alternate ways, separated by red cross squares. Above each side, a band of palmettes; the design in *a* overlaps the upper border.

(*a*) **Birth of Athenè.** In the centre **Zeus** seated *en face* on a throne, the legs of which have Ionic capitals; below the volutes is a band of dotted chequer pattern; below this a star, and an ornament consisting of a double palmette.

it has a high cross-rail on which the feet of Zeus rest. He is bearded and has long hair looped up and wreathed with laurel; he extends his r. arm to the l. (only the thumb and two first fingers are shown) and looks to the r., holding upright in his l. hand his sceptre. Over him is inscribed ΙΕV≶, Ζεύς. From his head springs a diminutive figure of **Athenè** running to r., with r. foot thrown back, long hair, high crested helmet with cheek-pieces, long girt chiton, and ægis with fringe of snakes, which she extends on her l. arm as a shield; in her r. hand she carries her spear couched. Over her is inscribed ΑΘΕΝΑ, *Ἀθήνα.* On the l. of Zeus, **Hephaestos**, a bearded wreathed figure in a short girt chiton, carrying his double-headed axe over his l. shoulder, moves away, looking up at Athenè, and raising his r. hand with a gesture of surprise; he has short rough hair and beard. Over him, ΕΦΑΙ≶ΤΟ≶, Ἥφαιστος. On the l. **Poseidon** stands, looking on, a bearded figure in a long sleeved chiton and himation, with his trident along his r. arm, and hair falling to his neck, confined with a fillet (left red); above him ΓΟ≶ΕΙΔΩΝ, *Ποσειδῶν.* On the r. of Zeus **Eileithyia** moves away, looking back, in an attitude parallel to that of Hephaestos; she has a Doric chiton with apoptygma and a border down the side, a girdle with trefoil ends, and her hair is looped up with a fillet (left red); above her is inscribed ΑVΘΙƎΛΙΗ, Εἰλείθυ(ι)α. On the r. **Artemis**, with long hair passed through a roll, long sleeved chiton with apoptygma, bracelets, and a fillet, approaches, looking up at Athenè, and raises her r. hand with a gesture of surprise. In her l., hanging at her side, is a bow. Above her, ≷ΙΜƎΤꟼΑ, Ἄρτεμις.

Beneath the l. handle **Nikè**, a small winged figure in long sleeved chiton and himation with embattled border, approaches rapidly, holding out her r. hand.

(*b*) **Continuation of** *a*. On the r. two figures move to the r. The first is a **draped youthful figure** with hair looped up over his ears and wearing a wreath. The second is **Dionysos**, bearded, with long wavy hair wreathed with ivy, a long sleeved chiton and himation, and holding a thyrsos upright in his l. hand; over him is inscribed ΔΙΟΝΥ≶Ο≶, *Διόνυσος.* He looks back at a **bearded, draped man**, bald on the crown, and wearing a wreath, who stands *en face*, resting his r. on a staff, but who looks at Dionysos. On the l. an **old man** stands to l., draped in a bordered mantle, and resting his r. on a staff; his hair and beard have been indicated in white, which is now nearly faded. The surface around the heads of these two figures has been injured and revarnished. On the bottom of the foot a monogram is painted in black glazed colour (Old Cat. pl. B. 741*).

E 411. PELIKÈ. Ht. 9⅛ in. Nola. Blacas Coll. Durand Coll. no. 737. Surface of *a* has been dented while the clay was soft. Late stage of strong style; figures tall and thin. Purple wine, inscription, and fillet in *b*; brown ends of hair. The hair of the youth in *a* is curiously rendered; below the fillet it hangs in a black mass to the neck; in this black, while wet, the artist has removed with a dry brush thin lines of paint so that the red shows through, giving the appearance of thick straight tresses. Eye in transition type. Below and above each side, a strip of running mæander. On the lower insertion of each handle, an inverted palmette.

(*a*) **Departure of a young warrior.** He stands *en face* on the r., holding a spear upright in his l. hand, his r. hand on his thigh. He wears a short chiton with black girdle, a mantle festooned over his l. arm and shoulder, and a broad fillet. He looks to l. towards a **woman,** who offers him a phialè which she has filled from an oinochoè in her l. She wears a sleeved chiton, with himation twisted around her waist and over her l. arm, and a saccos. On the ground between these figures is the warrior's shield, resting on a sloping rock. Above, an imitation inscription, apparently intended to suggest ὁ παῖς καλός.

(*b*) An **ephebos,** closely muffled in a mantle which passes over the back of his head, wearing a fillet, walking to l.

E 412. PELIKÈ. Ht. $8\frac{3}{8}$ in. Cameiros, 1864. Tomb no. 98. Shattered; part of *a* and a fragment of *b* wanting. Graceful drawing. Purple fillets and wine. Brown inner markings. Eye in profile. Below the scenes, pairs of mæanders separated by red cross squares; above them, egg pattern. On the lower insertion of each handle, a double palmette.

(*a*) **Departure or return of a warrior.** On the l. a **youth** in a fillet with sword hanging from a cross-belt, and a mantle at his back and passed over both arms, stands in three-quarter face, r. hand on hip, l. holding upright a spear, and looks at a **woman** who pours a libation from a phialè which she has filled from an oinochoè hanging in her l. hand; she wears a long chiton with apoptygma, and a saccos. The wine falls upon the warrior's shield, which rests on its edge against a square base.

(*b*) Two draped **ephebi** wearing fillets, conversing, one on each side of a stelè, over which each extends his **r.** hand.

E 413. PELIKÈ. Ht. $9\frac{1}{2}$ in. Nola. Blacas Coll. Durand Coll. no. 406. Late stage of strong style, figures very thin; apparently by same hand as E 411. Purple fillet and inscription. Brown inner markings very sparsely used. Eye in transition type. Below *a*, running mæander with two red cross squares; above, a strip of oblique palmette pattern; above and below *b*, running mæander. On the lower insertion of each handle, an inverted palmette.

(*a*) **Departure of a warrior** (?). On the l. stands a **youth** in a helmet with raised cheek-pieces, short chiton, with a mantle rolled around his waist, resting his l. hand on two spears held obliquely under his arm; his r. hand rests on his hip. Before him is a bald old man in a mantle and shoes, resting his l. on a staff, and covering his forehead with his r. palm in a gesture of grief. Between them, an imitation inscription.

(*b*) **Ephebos,** draped, wearing a fillet, walking with a staff to r., looking back and waving his r. hand.

[Cf. Gerhard, *Ant. Bildw.* pl. 35.]

E 414. SMALL PELIKÈ. Old No. 908. Ht. $5\frac{1}{8}$ in. Hamilton Coll. D'Hancarville, iv, pl. 66; Inghirami, *Vasi Fitt.* i, pl. 85. Drawing careless. Purple (now reddish white) for wreaths and fillet; brown inner markings; below *a*, a strip of egg pattern; below *b*, a thin red line.

(*a*) **Discobolos and paidotribes.** The discobolos, nude, r. hand on hip, l. holding out discos along forearm, stands on l. before a youth seated on a square base, draped in a mantle and resting r. on a forked staff or switch. Both figures are wreathed.

(*b*) **Athlete** to front, looking to r., resting l. on hurling-rod (?). He wears a fillet.

E 415. PELIKÈ. Ht. 9⅞ in. Gela. Dennis, 1863. Much shattered, and surface injured by fire ; nearly all of *a* is, however, preserved. Purple ground-line. Eye in profile. Below and above *a*, sets of two mæanders separated by dotted crosses. Below and above *b*, key pattern to r. Below each handle, a single palmette inverted.

(*a*) **Libation to Apollo.** On a hill side, represented by irregular purple lines, **Apollo** is seated, his l. holding a long branch of laurel with two shoots, his r. resting on his r. knee, which is slightly raised ; he is beardless, and has long wavy hair with heavy fringe around forehead, wreathed with laurel, and wears an himation. On l. a **Nymph,** in chiton and himation, advances with a phialè in her r. ; she has her hair looped up with a sphendonè, and wears earrings.

(*b*) **Ephebos**, draped, to l., resting r. hand on staff.

E 416. SMALL PELIKÈ. Old No. 919. Ht. 6¾ in. Nola. D'Hancarville, iv, pl. 103. Drawing careless. Purple fillets and ends of taenia. Eye in developed profile type. Above and below each side, egg pattern.

(*a*) **Ephebos and youth.** The ephebos in a mantle leans forward against staff on r., his r. hand resting on his hip, and is confronted by a boy closely draped in mantle, hair wavy, falling to shoulders ; each wears a fillet ; between them hangs a taenia.

(*b*) A woman in sleeved chiton and himation, running to l., extending r. arm ; she wears a fillet around her hair, which is looped up.

E 417. PELIKÈ. Old No. 928. Ht. 9⅛ in. Nola. Durand Coll. no. 638. Wernicke, *Lieblingsn.* p. 63 ; Klein, *Lieblingsinschr.* p. 87 ; *C. I. Gr.* 8016. Surface a good deal injured. Drawing careless, but of the fine period. Purple inscription and flame of torch. Brown folds of chiton. Eye in profile. The figures in *a* are on a smaller scale than that in *b*. Below each design, a strip of herring-bone pattern ; above, of egg pattern.

(*a*) **Two bearded men,** each resting on a staff and standing *en face*, looking at each other ; the one on the r. wears a mantle covering both arms, and a fillet ; beside him in the background is a diphros. The one on the l. wears a cuirass, over which is a mantle, endromides, and a conical helmet. Between them, ΚΑVΟΣ ΔΙΩϜ (perhaps intended for *καλὸς Δίων*, but the Ϝ is clear). Above, a cruciform object.

(*b*) A **woman** in a sleeved chiton, himation, and saccos, striding to r., holding out a blazing torch over a square altar, which has a double row of dots along the upper edge.

E 418. PELIKÈ. Ht. 5½ in. Nola. Blacas Coll. Durand Coll. no. 744. Drawing careless. Eye in profile. Purple fillet. Below each side, a thin red line ; above, a strip of egg pattern.

(*a*) **Ephebos** in mantle, resting r. on staff, confronting **a woman** on r. who is closely draped in himation and wears long chiton and saccos.

(*b*) **Ephebos** in mantle and fillet to r., holding out in his r. a phialè.

E 419. SMALL PELIKÈ. Old No. 906. Ht. 6⅜ in. Nola. Durand Coll. no. 833. Surface repainted. Drawing coarse, careless. Eye in profile. Below each side, a band of herring-bone; above, egg pattern.

(*a*) A bearded **warrior pouring a libation.** He has a helmet with raised cheekpieces, and carries on his l. arm a shield (device, a cock stepping to l. with head down as if about to fight; in silhouette on a thin black line), from which hangs a fringed apron decorated with nine rings and attached by four studs; in his l. is a spear, and with his r. extended he pours a libation from a phialè mesomphalos. Behind him on the r. is a square box or altar on a plinth.

(*b*) A **draped youth** moving to the r., holding out in his r. an oinochoè over a loutron.

E 420. SMALL PELIKÈ. Ht. 4½ in. Nola. Blacas Coll. Careless drawing. White wool and fruit. Below *a*, a thin red line; above each side, a strip of egg pattern.

(*a*) A **woman** on l., wearing long chiton, himation and saccos, and bracelets, stands holding out her r. towards a woman (?) in long chiton and himation covering both arms, who confronts her; between them, a calathos full of wool.

(*b*) A **woman,** dressed as the l. hand one in *a*, holding in her r. a fruit. Below, a square base, with some object above it [cf. E 400].

E 421. SMALL PELIKÈ. Ht. 5½ in. Blacas Coll. Graceful style. Purple fruits and fillets. Brown inner markings. Eye in profile. Below and above each side, egg pattern.

(*a*) **Eros,** a full-grown youth wearing a fillet with vertical piece over the forehead, flies to r., holding out in each hand a fruit (?). Below, on the ground, is a square box ornamented with two rosettes and rows of dots.

(*b*) **Draped youth** to r.

E 422. SMALL PELIKÈ. Ht. 4¼ in. Nola. Blacas Coll. Drawing of good period, becoming careless. Eye in profile. Purple (now whitish) wreaths. Below *a*, a strip of egg pattern; below *b*, a thin red line.

(*a*) Two **ephebi,** draped and wreathed, confronted: the one on r. holds a staff.

(*b*) **Ephebos** with staff, as in *a*.

E 423. PELIKÈ. Old No. 1397. Ht. 13⅛ in. Bequeathed by Miss Auldjo, 1859. Surface injured in parts. Graceful style, becoming careless. Eye in profile type. Below each side, a strip of mæander broken with red cross squares; above, laurel wreath.

(*a*) **Two women and an ephebos.** In the centre a **woman,** in a long sleeved chiton and himation, stands *en face*, holding up in her l. hand a mirror, and in her r., which hangs at her side, a taenia. She looks towards a **woman** on the l. in a girt Doric chiton, who offers her with her r. a smegmatothekè. Both have their hair looped up with a radiated stephanè. On the r. an **ephebos** stands nude, leaning forward on a knotted staff held in his l. hand, and holding up in his r. a strigil. Between the women a plant with spirals springs from the ground.

(*b*) Three draped ephebi. Two face to the l., the third rests his r. hand on a staff.

On the bottom of the foot an incised character, A.

E 424. PELIKÈ. Ht. 17 in. Cameiros, 1862. *Fine Arts Quarterly*, 1864, p. 1 (side *a*); Salzmann, *Necr. de Camire*, pl. 59; Rayet and Collignon, p. 255, fig. 96; Jahn, *Vasen mit Goldschmuck*, p. 17; *Wiener Vorlegeblätter*, II, pl. 6, fig. 2; Robert, *Bild und Lied*, p. 23, note 20; *Jahrbuch*, i. (1886), p. 204, no. 97. Late stage of good period. Gilding on a prepared red surface used for pinions of Eros, cap of Peleus, fillets of Thetis and Aphroditè, and jewellery. White, with markings in light brown, for flesh of Eros and Thetis. The long feathers of Eros' wings are blue: the robe of Thetis sea-green with a broad white edge. Eye in profile. Hair pictorially treated in wavy strokes of black. Body and head of one Nereid in three-quarter back view. Below, sets of four mæanders separated by chequer squares; above *a*, a row of white dots, broad egg and tongue with white centres, surmounted by egg; above *b*, egg and dot, surmounted by dot pattern; round the lip, egg; below the handles, an elaborate pattern, one palmette on another.

(*a*) **Peleus seizing Thetis.** In the centre **Thetis**, surprised while bathing, has been seized by Peleus; she crouches to r. on the rocky shore, her hair floating back and confined with a broad twisted fillet, in the act of putting on her mantle, within which her l. arm is inserted; she turns her head to look at **Peleus**, who, advancing from l., has grasped her r. forearm and l. shoulder; he wears a chlamys and petasos of curious form, like a cocked hat (cf. Baumeister, p. 493, fig. 537: perhaps the καυσία?); around his r. leg a sea monster, one of the transformations of Thetis, is twined, biting it above the knee. Over the group **Eros** flies down, holding out both hands, as if he were placing a wreath (partly indicated) on the head of Peleus. On the l., on a higher level, **Aphroditè** seated to l. looks down on the central scene, leaning on her l. elbow and raising her r. hand towards her head as in surprise: her body is enveloped in an himation, and her hair is knotted with a fillet; no trace of a chiton is shown. Beside her, slightly lower to l., a woman (**Peitho**?) in a bordered Doric chiton with apoptygma, broad hair-band and earrings, stands, leaning on her l. arm and looking to r. On the r. of Thetis are three **Nereids**: one (nearest her) is fully draped in a long chiton, with apoptygma with gilt studs on shoulders, necklace, earrings, and bracelets, and a fillet of which the ends fly loose: she runs to r., but turns, with uplifted r. and face in three-quarter aspect, to look at Peleus; at her feet a dolphin plunges to l. into the sea. On the r. a **Nereid** crouches to l. on a rock, in an attitude balancing that of Thetis: with both hands in her robe she prepares to put it on; around her head is a broad hair-band. Above her, in the background, a third **Nereid**, in back view and wearing a saccos, runs to r., with r. uplifted in surprise and a mantle hanging from her l. hand.

(*b*) **Dionysos, a Satyr and a Mænad.** **Dionysos**, beardless, long wavy hair, wreathed with ivy, is seated to l., with his l. elbow resting on a mantle, holding in his r. a thyrsos upright; he looks to r. at a **Mænad**, who stands nearly *en face*, holding a thyrsos upright in her l. hand ; she looks to l. and rests her elbow on the edge of a large tympanon with edging of dots and device of an eight-rayed star ; she wears a dress like that of Peitho. On the l. a **Satyr** stands in three-quarter face to r., looking at Dionysos: the position of his r. elbow suggests that it is resting against something which is not indicated ; the hair over his forehead stands almost upright, with a curve backward suggesting horns (cf. the similar figure on E 228).

[In the same tomb with this vase were found a gold reel with reliefs, an alabaster pyxis, and a chalcedony intaglio : see Torr, *Rhodes in Anc. Times*, pl. 1, A, C, D.]

E 425. PELIKÈ. Ht. 9½ in. Melos, 1828. Burgon Coll. Late careless style, like many of this form found in the Cyrenaica and Crimea. Brown inner markings in *a*. Eye in profile. Above and below each scene, a strip of egg pattern, and the same all round the lip.

(*a*) **Dionysos, Nikè, and a Satyr. Dionysos** (youthful, wreathed with ivy) sits to r., leaning with r. elbow against rising ground, l. resting on thyrsos. He turns to look at **Nikè**, who moves forward on l., holding out in both hands some object (a wreath ? from the position of her hands) towards the god. She wears a deep-bordered long chiton with apoptygma girt, and earrings; and her hair is looped up behind in a sphendonè. On r. a youthful **Satyr** wreathed with ivy looks on, his l. resting on hip, his r. raised with forefinger crooked, as if beckoning to Nikè.

(*b*) **Two draped figures** confronted : the r. hand one holds a discos (?).

E 426. PELIKÈ. Ht. 9¼ in. Melos, 1828. Burgon Coll. Late careless style. Above and below the designs and round the lip, egg pattern.

(*a*) **Head of a woman between heads and necks of Gryphons** rising from ground. The woman's head is turned to l. : the hair is confined in a dotted saccos, from which it escapes at the back and sides. On l. a flower (?) also springs from ground. Above, a taenia.

(*b*) **Two draped ephebi** confronted.

E 427. PELIKÈ. Old No. 1390. Ht. 9½ in. Hamilton Coll. D'Hancarville, i, pl. 124 ; Inghirami, *Vasi Fitt.* i, pl. 83. Surface much injured ; drawing of good period. Below each side, a strip of mæander broken with red cross squares ; above the designs, a strip of laurel.

(*a*) **Leaper and flute-player.** On l. an ephebos, with halteres advanced, bends back his body for a spring. On r., facing him, an ephebos, in long tunic decorated with circles like a skin and a broad black band down the side, plays on flutes, wearing phorbeia passed over crown and round cheeks.

(*b*) **Two draped ephebi** conversing ; both wear fillet ; very carelessly drawn.

E 428. PELIKÈ. Ht. 11⅞ in. Budrum, 1857. Surface of figures much damaged. Style like that of the vases of this shape found in Kertch and the Cyrenaica. Hair in brown wavy lines.

(*a*) **Dionysos and thiasos. Dionysos**, youthful and wreathed, is seated to r. on a chair on which his mantle is laid, with thyrsos resting against his r.

shoulder, and feet resting on a footstool. Before him **Eros** flies in a dancing attitude to r., playing on castanets, towards a **Mænad** in an himation which leaves her breast bare, who dances to r., looking back, striking a tympanon ; her hair is knotted behind, and she wears earrings. On the r. a **Seilenos** is seated to l. on a rock playing flutes ; and on l., behind Dionysos, a second **Mænad**, closely draped and wearing a saccos, dances to l., looking back. In the field above the centre of the design, a bucranion.

(*b*) **Three draped ephebi** conversing ; two to r., one to l., facing them.

E 429. PELIKÈ. Ht. 10⅝ in. Castellani, 1866. Right side of *a* damaged by fire. Late florid style. Above and below each design and round lip, egg pattern.

(*a*) **Dionysos riding on panther.** The panther springs to r., bearing **Dionysos** (beardless, wreathed with ivy, mantle round legs) seated to front, holding r. hand above his shoulder, thyrsos in l. on the panther's neck.* On r. a Nymph stands to front, looking towards him, raising in r. a fluted phialè which she has filled from a trefoil oinochoè hanging in her l. ; she wears a long chiton with girdle, and a sphendonè.

(*b*) **Two draped ephebi** confronted. On foot, incised, ΚΑΔΙΣΚΟΙΜΙΚΟΙΠΙ (certainly genuine), *καδισκοὶ μικ(ρ)οὶ* ΠΙ ; perhaps a memorandum of the vase-seller.

E 430. PELIKÈ. Old No. C. 30. Ht. 11⅜ in. Cyrenaica. Dennis, 1866. Late coarse style. Brown inner markings, and hair of Satyr and marking of rock. Below each side, a strip of mæander broken by dotted cross squares ; above, laurel wreath.

(*a*) **Satyr and Mænad** confronted. The **Satyr** on r. leans forward, with his l. foot raised on a rock, resting his cheek on l. hand and l. elbow on knee ; in his r. he holds upright (thumb downwards) a thyrsos. The **Mænad** stands in three-quarter face to r., looking at him and pointing downwards with her l. ; in her r. she holds upright a thyrsos ; she wears a long girt chiton, and her hair is tied in a knot behind.

(*b*) **Two draped ephebi** confronted ; the one on the l. holds upright a staff ; between them hangs a pair of halteres.

E 431. PELIKÈ. Old No. C. 22. Ht. 9½ in. Cyrenaica. Dennis, 1866. Late careless drawing. Brown inner markings. Below and above each side and round the lip, egg pattern.

(*a*) **Mounted ephebos and phylarch** (?). On the l. an ephebos, wearing bordered chlamys and petasos hanging at his back, gallops forward, reining in his horse with his l. hand, and raising his r. hand above his shoulder (cf. the figure in the N. frieze of the Parthenon, Michaelis, *Parthenon*, pl. 13, no. 118). On the r. an ephebos stands *en face*, but looking to l., closely draped in a mantle, and holding upright in his r. hand a long palm branch.

(*b*) **Two draped ephebi** confronted ; the one on the r. holds a staff.

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* For this type of Dionysos, cf. Millin-Reinach, *Peint. d. vas.* i, pl. 60, p. 36.

E 432. PELIKÈ. Ht. 11¼ in. S. Agata dei Goti. Blacas Coll. De Rossi, *Vasi Greci di Blacas*, pl. 48; Gerhard, *Arch. Zeit.* 1846, pl. 46, p. 345 ; *Él. Cér.* ii, pl. 92, p. 300 ; Overbeck, *Kunstmyth.* (Apollo), p. 335, no. 106 ; *Atlas*, pl. 21, no. 27. Late fine style. White, with yellowish-brown details, on red ground, is used for the flesh of Nikè and for the deer. Brown inner markings. Eye in profile. Below and round the lip, a continuous band of egg pattern ; above each side, a strip of the same, which above *a* is surmounted by a band of billet pattern. Below each handle, a palmette on one inverted, with short tendrils.

(*a*) **Artemis slaying a stag (Elaphebolos).** **Artemis**, in a bordered Doric chiton schistos with apoptygma and girdle, earrings, and a sphendonè, rushes to r., seizing the deer by its l. ear and pulling it back on its haunches, while with r. uplifted she brandishes a torch as if it were a spear. On the r. **Nikè**, with short wavy hair, a mantle loosely hanging around her body and over her l. arm, and shoes, flies in the air to r., looking back and placing her r. hand as if holding a wreath (not shown) on the head of Artemis. On the r. **Apollo**, a beardless figure with long wavy hair, stands in three-quarter face to r., holding upright in his l. a long laurel staff with leaves at top, and looking round to l. ; he leans his l. arm on his mantle, which is laid on rising ground (ground-line not shown). On the l., on a higher level, **Zeus** is seated to l., a bearded man with long hair and a mantle which leaves his breast bare, holding upright in his r. hand a sceptre. He turns his head to look at the central scene.

(*b*) **Two draped ephebi** to r. and one to l. ; in the field a ball (?).

[For this type of Artemis, see Roscher, i, part 1, p. 605.]

E 433. PELIKÈ. Old No. 1395. Ht. 14⅝ in. Greek Archipelago. Hamilton Coll. D'Hancarville, i, pll. 69, 71 ; *Él. Cér.* iv, pl. 80, p. 218 ; Inghirami, *Vasi Fitt.* pl. 192. Late style. White, with brown details, on the red ground, is used for the flesh of Eros and the two women in the centre. The drapery of these figures and the wings of Eros have been painted in a colour which has perished. The hair throughout is drawn in wavy black lines on red ground. A row of beads, and the centres of the strip of egg pattern above *a*, seem to have been gilt. Below and round the lip and above each side, bands of egg pattern ; below each handle, an elaborate palmette pattern.

(*a*) **Group of women, Eros and ephebos.** On the l. of the group of women is one seated on a diphros to l., another on r. stands in three-quarter face to r., leaning her r. arm on the shoulder of the seated figure ; both are closely draped in mantles and wear earrings, and have the hair knotted behind. They look round at a woman seated to l. on a lower level, who looks up at them as if speaking, her r. hand raised, with the elbow resting on her knee ; she wears a long chiton with apoptygma, and has short wavy hair ; her r. heel rests on her l. foot. On the r. a woman in a long chiton, with a broad band of pattern across the chest, and sleeves decorated with circles, stands fanning the central figures with a fan in her r. hand ; her hair is plaited, the plaits being brought round and fastened over the forehead. On the l. a youth stands looking on, leaning forward as if upon a staff (not shown) ; a mantle hangs from his l. arm. Beside him **Eros**, a winged boy with anklets, flies downwards towards the central group.

(*b*) An **ephebos** holding up a strigil in his r., an aryballos (?) hanging from his l. hand, standing to r. On each side of him a draped ephebos: the one on l. has a ball (?) hanging from his l. hand. On the bottom of the foot incised characters, see Old Catalogue, pl. C. 1395.

E 434. PELIKÈ. Old No. C. 21. Ht. 1 ft. Cyrenaica. Werry. Drawing in the style of the later fine vases found at Kertch. White, with yellow details, on the red ground is used for the two Gryphons of the central group, except their wings, which are in the usual red-figure method. On the head of the one on the r. there are remains of red colour. Brown is used for inner markings. The composition in *a* is arranged so that scarcely any of the field is left unfilled. Below and round the lip, continuous bands of egg pattern, and a strip of the same above each side; below each handle, a double palmette. **PLATE XIV.**

(*a*) **Contest between Gryphons and Arimaspi** (?). The scene is laid on the side of a wooded hill, part of which is indicated below, covered with dotted trefoils and with laurel branches issuing from it. The figures stand on different levels, and the spaces between them are filled with laurels springing from the ground. In the centre an **Arimasp**, moving *en face* to r., but looking round and brandishing over her head her battle-axe (sagaris) and with her crescent-form pelta in her l., tries to defend herself against the attack of three **Gryphons.** One of these springs forward on the l., descending on her with both fore paws; the second crouches on the r., biting her knee. The third, at a higher level on the r., crouches as if about to spring on her. In the background behind the l. hand Gryphon a second **Arimasp**, with spear in r. and pelta in l., steps to r. and thrusts downwards at the Gryphon beside her, and above the central group the body of a third appears, half hidden behind the hill top. This **Arimasp** is *en face*, but with head in profile to l. has raised with both arms on to her shoulders a large mass of rock, preparing to hurl it down on the l. hand Gryphon. The Arimaspi are dressed alike in shoes and a jerkin and anaxyrides decorated with rows of pattern separated by dots, and wear a curiously shaped kidaris, which in addition to the usual flaps has an upright piece over each ear. They have a short girt tunic, elaborately decorated with wave pattern, rays, and other patterns. Their peltæ have the inside decorated with zigzags within a broad black border.

(*b*) **Three draped ephebi,** two on l. confronting the third.

[For the colour of the Gryphons, cf. the description of Ctesias, *Indica*, ch. 57, 12; and for the whole scene, cf. *Antiq. du Bosph.* pl. 58, 6, 7; Stephani, *C. R.* 1864, p. 74. For the type of Arimaspi, cf. Baumeister, vignettes on pp. 465, 807.]

E 435. PELIKÈ. Old No. C. 20. Ht. 11½ in. Cyrenaica. Dennis, 1866. Late style. The flesh of Eros is white with yellow details on the red ground; his wings and hair are in the usual red-figure method. Inner markings in very fine black varnish lines. Below, above each side, and round lip, egg pattern. Beneath each handle, a double palmette.

(*a*) **Dionysos and Ariadnè seated, Satyr, Eros and Pan.** In the centre **Dionysos,** a youthful figure wreathed with ivy, is seated on a mantle to l., leaning on his l. elbow and holding a thyrsos upright in his r. hand; he turns his head towards **Ariadnè**, who is similarly seated behind him, in a mantle which covers only her legs, and a saccos. On her r. arm outstretched, **Eros**, a full-grown boy, with wings raised, kneels on his r. knee and extends both arms as if offering her a wreath, which is not shown. In front of her a panther advances, lowering its head as if about to lick her feet. On the l. a **Satyr** advances with r. hand on his hip, and on the r. **Pan**, goat-legged, bearded and horned, sits on a rock, twirling aloft in his r. a short knotted hunter's club.

(*b*) Three draped ephebi, two to r. confronting one on r.; on r. a stelè (?).

E 436$_1$. FRAGMENT from the shoulder of an amphora or stamnos (?). Ht. 2½ in., width 3½ in. Naucratis, 1888. Purple leaves; above the design has been tongue pattern.

Part of the branches from r. side of an apple-tree with fruit; in the lower part is the upper end of a spear (?).

E 436$_2$. FRAGMENT of an amphora (?). Ht. 2 in., width 1¼ in. Naucratis, 1886. Same style as preceding. Beard edged with wavy lines. Above is part of an egg pattern.

A bearded man, with himation over l. shoulder, standing to r. Only head and shoulders preserved.

E 437—457. STAMNI.

[E 437—439 and 449 have cylindrical handles, the remainder have reeded handles.]

E 437. STAMNOS. Old No. 789. Ht. 10⅜ in. Cervetri. Campanari (?). Formerly in the possession of General Galassi in Rome. *Bull. dell' Inst.* 1835, p. 125; Gerhard, *A. V.* ii, pl. 115, p. 106; Panofka, *Der Vasenb. Panphaios*, pl. 5, p. 6, no. 9; *Wiener Vorlegebl.* D, pl. vi, 2; Brunn, *Künstlergesch.* ii, p. 725, no. 19; *Trans. Roy. Soc. Lit.* 1843, i, p. 100, pl. iii.; Klein, *Meistersig.*^{2} p. 97; see *Arch. Zeit.* 1885, p. 110, note; Kretschmer, *Vaseninschr.* pp. 136, 150. Finest style of Pamphaios. Purple wreaths, leaves, inscriptions. Inner markings in fine black glaze lines. Eye in archaic form, with dotted pupil. Outline of hair incised; edge of beard in fine dots or lines. Below, two thin red lines close together. Above, on the shoulder, an ivy-wreath surmounted by a band of tongue pattern. Around the bottom of the body rays, and around the handles tongue. All these ornaments are black on red. Below each handle is a double palmette, from which three (in one case two) palmettes issue on each side; these are red on black. At the upper part of each insertion of a handle is a small raised knob, left red, as if intended to imitate the rivets in a metal vase of this form; the shape of the lip is very metallic in treatment.

(*a*) **Contest of Heracles with Acheloös. Heracles**, bearded, with short hair wreathed, coming from the l., has thrown his l. leg across the body of Acheloös, and bends forward, compressing the river-god's throat with his l. hand, while with his r. he tries to break off the horn. **Acheloös** has the bust of a Seilenos or Centaur, to which is joined the long scaly body of a snake, with spiny fins above and below; the tail is partly broken away near the end, so that it is difficult to decide if it was forked or not ; he has long hair and beard, a squat nose, and horse's ears ; with each hand grasping a wrist of Heracles, he vainly tries to loosen the other's hold. Beside him is inscribed his name, ·OIOVƎ+A, Ἀχελῷο[ς. Above, :ƎV⁝ΙϤᐊƎH, Ἡρακλῆ[ς. Over the group, ΦANΦ · · · · EΓOIEI, Φάνφ[αιος] ἐποίει ; the end of this inscription is crowded in between the palmette and border, whence, perhaps, the shortened form, instead of the usual ἐποίησεν.

(*b*) **Seilenos and Mænad dancing.** [Of the Seilenos only the face is preserved, with part of his flutes ; part of the cap, l. arm, and forehead of the Mænad are also wanting.] On the r. a **Seilenos** with an elaborate ivy-wreath plays on the flutes to l. ; in front of him a **Mænad**, with long branch over her r. shoulder, and playing castanets with her l. hand in air, dances to r. ; she wears long chiton and mantle, over which is a panther's skin, the head over her l. shoulder, the fore paws knotted on her chest, a tall conical cap wreathed with ivy, and earrings. Behind her her name, AVΘIƎᐊO, Ὠρείθυ(ι)α.

E 438. STAMNOS. Ht. 13⅝ in. Todi. Branteghem Sale, 1892, *Cat.* no. 47, pll. 6–9 ; Klein, *Lieblingsinschr.* p. 67 ; Kretschmer, *Vaseninschr.* p. 127, note 5. Surface much worn. The style appears to be contemporary with that of Duris. Purple inscriptions. Eye archaic, with dotted pupil. Below, a band of upright palmettes, black on red. Above, on shoulder, a band of key pattern surmounted by tongue. Beneath and beside each handle, a fine pattern of four palmettes, and beside each handle is a raised semi-cylindrical knob. Around base of body, rays.

(*a*) **Athenè intervening between Ajax and Hector.** From either side a warrior rushes forward, each threatening the other with spear and shield. **Ajax,** on l., is bearded ; beside him his name, AIAΣ, Αἴας. **Hector,** on r., has a shield with device of a Pegasos springing to l. (silhouette) ; his face is entirely wanting. Over him his name, ꟼCTꓘƎ, Ἕκτωρ. Each has a helmet tilted back, a short chiton, cuirass, and greaves, and a sword hanging at side. Between them **Athenè** rushes to r., looking back at Ajax and raising her r. with a forbidding gesture ; she wears a long chiton and a mantle fastened on the r. shoulder, a helmet, and earrings ; over her, on r., ·ΘENAA, Ἀ]θήναα. On the r. ΣM · KPOΣEΛPAΦΣEN, Σμ[ί]κρος ἔγραφσεν. Between the legs of Hector, ANTIAΣKAVOΣ Ἀντίας καλός. Between the legs of Ajax, ΦEIΔIAΔEΣ KA · · ·, Φειδιάδης κα[λός.

(*b*) **Combat over a fallen warrior.** In the centre a bearded warrior has fallen backward to r., with l. leg bent under him, supports himself with the edge of his shield, and feebly tries to protect himself with his r., which may have held a spear. On the l. a warrior with shield and uplifted spear advances to deal him a blow ; on the r. a third warrior advances with shield held over the fallen figure, thrusting with a spear at his opponent. On the r. of this figure is inscribed his name, EVP · MA+ · Σ, Εὐρ[ύ]μαχ[ο]ς. On the r. of the head of the attacking warrior has been his name, TA . . AM . . . All the warriors have helmets, tilted back. On the l. · EI · IAΔEΣKAVOΣ, Φ]ει[δ]ιάδης καλός.

On the bottom of the foot, an engraved character, A.]

E 439. STAMNOS. Old No. 788. Ht. 12⅞ in. Vulci. Durand Coll. no. 87. Style of Hieron. **PLATE XV.** Drawing fine and spirited. The legs of the figures are disproportionately long. Purple is used for the stem and berries of the ivy-wreath of Dionysos and the entire wreath of the Seilenos: also for the notes of music and the girdle. Brown for the upper folds of the chiton, the shading of the pardalis, of the ends of hair, and boot-flaps, and the inner markings of anatomy; the vertical line of the hair on the abdomen is shaded in brown, as in the Hieron vases; the beard of Dionysos is long and wedge-shaped, with a brown fringe. The eye is of the archaic type; that of Dionysos has the dotted pupil. Below each side, a strip of alternate mæanders and red cross squares. Above, at the insertion of the neck, a band of tongue. Around the lip, two bands of egg pattern, back to back, separated by a moulding; beside each handle, a small palmette.

(*a*) **Dionysos brandishing a slain fawn.** He is bearded, with long hair flying back in single wavy tresses, wreathed with ivy, and wears a full long sleeved woollen chiton, reaching just below the knees and girt at the waist, high laced boots with triple flaps turned over, and a panther's skin knotted by the fore paws around his neck (by an error of drawing the studs of the chiton are made to show through the panther's skin on the r. shoulder). He dances to l. on his toes, with r. leg advanced, body drawn back, and head bent forward, swinging aloft in each hand the half of a fawn—which he has torn in two—by the fore and hind leg.

[Cf. the similar dress in Daremberg and Saglio, s.v. *Bacchus*, fig. 712, and *Mon. dell' Inst.* xi, pl. 50; for the type, cf. E 362.]

(*b*) **Seilenos playing flutes.** He is bald over the forehead and has a fringe of short wavy locks and a wreath of ivy; he stands to r. Above the flutes are inscribed three letters, NON, probably intended to indicate the musical sounds (cf. Hartwig, *Meistersch.* p. 255, note 2; and E 71).

[For a similar figure cf. the interior of the Hieron cup, *Wiener Vorlegebl.* A, pl. 4.]

E 440. STAMNOS. Old No. 785. Ht. 13⅞ in. Vulci. Canino Coll. no. 829. *Mon. dell' Inst.* i, pl. 8; Panofka, *Arch. Comm. zu Paus.* pl. 3, 6, 6*a*; *Ann. dell' Inst.* 1829, p. 284; Inghirami, *Gal. Omer.* iii, 96; Raoul-Rochette, *Mon. Ined.* i, p. 378; Overbeck, *Her. Bildw.* pl. 32, no. 8, p. 792, no. 67; Müller-Wieseler, *Denkm. d. alt. Kunst*, ii, pl. 52, no. 667 (*b*); Harrison, *Myths of the Odyssey*, pl. 37; Engelmann-Anderson, *Pictorial Atlas to Homer*, *Odyssey*, pl. 12, fig. 64; Gerhard, *Rapp. Volc.* p. 171, no. 656; *Archæologia*, xxiii, p. 200; Bolte, *De Monum. ad Odyss. pert.* p. 26; *Jahrbuch für Class. Phil.* Suppl. xi, p. 514 (Luckenbach); Baumeister, p. 1643, fig. 1700 (gives *a*); Harrison and MacColl, *Greek Vase Paintings*, pl. 30; Wernicke, *Lieblingsn.* p. 8; *C. I. Gr.* 7697. For the name Himeropa, cf. Müller, *Comment. Soc. Gott.* vii, p. 91; Schrader, *Die Sirenen*, p. 74; Roscher, s.v.; Kretschmer, *Gr. Vaseninschr.* p. 78. Style of Brygos. Purple rigging of ship, wreaths, fillets, and inscriptions. Brown inner markings, shading of the sea and sails, gunwale of boat, feathers of Sirens, earth in *b*, pinions of wings, and skin of hare. Eye in archaic form (both angles slightly open). Each design is enclosed in a panel, formed by (below) sets of three mæanders separated by chequer squares, (above) tongue surmounting egg pattern, (at sides) net pattern. In *b* the design partly cuts and is partly cut by the border at the top.

(*a*) **The ship of Odysseus passing the Sirens.** The sea is represented by a narrow space in the foreground shaded in thinned black, and with a wavy outline of the same colour. In this the ship moves to l., propelled by oars, of which six are seen on the port side; the heads and shoulders of five bearded rowers are visible above the gunwale; the fourth and fifth are seated on the same thwart: the stroke oar looks round to l. at no. 2; the rowers of the second and fifth oars are not shown, and there is a seventh port near the bows which is not occupied by an oar. High up in the stern seat sits the steersman between the two steering-oars (*πηδάλια*), which work on cords attached to the ship's side; with his l. hand he steers, his r. is extended, and his mouth open, as if he were encouraging the rowers; he is bearded and has an himation around the lower part of his body. This figure and the first two rowers are wreathed, the other rowers have a fillet. Over the aphlaston a fringed piece of drapery decorated with crosses is hung (as ensign or *σημεῖον*?). The fore part of the hull is formed like the snout of a boar, with a large eye of archaic form painted in black; above it is a raised platform or forecastle formed of crossed spars, which reaches to the mast. Near the top of the mast is the *καρχήσιον*, probably of metal, as it is shaded differently from the mast, with two projecting eyelet holes (*τροχιλίαι*) in which the halyards (*ἱμάντες*) run. The yard, with sail attached to it by a rope (coloured brown), is hoisted to the top of the mast, in a position oblique to the keel, and is kept in position by two braces (*ὑπέραι*), of which one is attached at the bows, the other at the stern, immediately in front of the steersman. The sail is brailed up along its whole length, the brailing ropes (*μηρύματα καλῳδίων*) indicated by brown lines here and there on the sail, and attached on deck within the steersman's reach. **Odysseus,** wreathed and bearded, is fastened against the bottom of the mast, facing the stern, with his arms behind his back lashed to it. His head is thrown back, looking upwards towards the Sirens. On each side of the scene a rocky promontory projects over the sea, with a **Siren** standing on the top. The Sirens are represented as birds with woman's heads, their hair looped up with a dotted stephanè, a single tress hanging beside the ear (parotis): their lips are parted as though singing. The one on the l. flaps her wings: over her is inscribed HIMΕΡΟΠΑ, *Ἱμερόπα.* The one on the r. stands still with folded wings. In front of her a third **Siren** flings herself down from the edge of the cliff, and falls headlong with closed eyes, as though already dead.

(*b*) **Three Erotes flying over the sea.** The sea is represented as in *a*. The **Erotes** fly in single file to r., the foremost inscribed HIMΕΡΟΣ, *Ἵμερος*, carrying in both hands a long taenia decorated with key pattern and fringed ends; he looks round at the others, who carry a long tendril and a hare respectively. Their type is that of a full-grown boy, with long hair coiled above the neck (cf. E 67) and hanging over the ear, and a fillet. Beside each of the second and third figures is inscribed KAVOΣ, *καλός*.

[For this type of Eros, cf. Gardner, *Cat. Ashmolean Vases*, pl. 23, no. 311; and for the whole subject, Furtwängler, *Eros in der Vasenm.* p. 14.]

At the bottom of the foot an incised character, see Old Catalogue, pl. B. 785.

E 441. STAMNOS. Ht. 12½ in. Vulci. Presented by T. S. Smith, 1866. In *Ann. dell' Inst.* 1836, p. 314, note 1, a "Stamnos Vulcente" is mentioned as having on one side Theseus and the Minotaur, on the other Theseus and Skiron. It is quite possible that Skiron may be a mistake for Procrustes, and that this is the vase referred to. No other stamnos with Theseus subjects is mentioned in the lists of Milani, Müller, or Wulff. Severe style. Purple fillets, blood, sword-belt, and inscriptions. Brown inner markings, hair on cheek of Theseus, and upper folds of his chiton, and shading of the rock in *a*. The beard of Procrustes is indicated by a wash and straight strokes of thinned black; the hair on the forehead of the Minotaur, by a series of black dots on a hatching of fine strokes in thinned black. The outline of the hair is incised. Eye of Theseus in *a* in transition type (pupil against inner angle): in *b* the pupil is a dotted circle in thinned black. Below each side and round the lip, egg pattern; round the shoulder, tongue.

(*a*) **Theseus killing the Minotaur. Theseus,** a full-grown ephebos with hair on cheek, long hair looped up behind, with the ends falling over a fillet, and short girt chiton, with sword in r. hand, has passed his l. arm round the neck of the **Minotaur** and grasps its muzzle in his l. hand, pulling its head round *en face.* He steps forward to r. with his l. foot on the r. shin of his opponent. The Minotaur, fleeing to r., has fallen backwards on to his r. knee; with his r. he brandishes a stone, with his l. he clutches at the l. shoulder of Theseus; blood flows from wounds in the abdomen, chest and each shoulder. He has a long bull's tail. In the field hang on l. the scabbard, on r. the petasos (archaic form) of Theseus: beside him on the r. KAVOΣ, *καλός*.

(*b*) **Theseus killing Procrustes.** The background of the scene is occupied by a rock, sloping upwards to the r. Beside this, **Procrustes,** a rough bearded figure, has fallen on both knees to the r. and looks round in three-quarter face, with his r. extended in supplication towards his opponent, and with his l. trying to loosen the other's grasp. **Theseus** (as in *a*), striding forward with his l. on the rocky slope, has grasped Procrustes by the back hair, and in his r. swings back the double axe to deal him a stroke. On the r. hangs his pilos.

E 442. STAMNOS. Old No. 784. Ht. 13½ in. Vulci. Canino Coll. no. 1492. The shoulder of this vase sinks in slightly where the neck joins it. Large style. Purple cords, fillets, wreath, inscription, and leaves of tree. Brown inner markings, folds and outline of chiton of Theseus in *b*. Eye in transition type (pupil usually dotted, set against inner angle). Below, a continuous band of key pattern; above, tongue; round the lip, egg pattern.

(*a*) **Theseus capturing the Bull of Marathon.** The **bull** has fallen forward on its forehead and l. knee to the l., as **Theseus,** kneeling with his l. knee on its shoulder, draws tight with his r. hand two cords fastened to its horns, and with his l. two cords fastened to each of the hind legs and to the l. fore leg. The knee of Theseus is separated from the neck of the bull by a thin black line. He is beardless and has his hair looped up behind with a fillet. In the background is a tree on which hangs the petasos (archaic form) of Theseus: and on the l. hang his mantle and sword. On the r. a **woman,** closely wrapped in a long chiton and mantle, her hair in a fillet and passed through a roll, with a tie at the ends, stands looking on: perhaps **Hecalè** (?).

(*b*) **Theseus killing Procrustes.** As in E 441, **Procrustes,** a bearded figure with fillet, falls to r. on his l. knee, upon a rocky slope, the top of which he clasps with his l. hand; his body is *en face,* and he raises his r. arm as if to protect himself from **Theseus,** who advances on l., extending his l. arm to seize

Procrustes, and grasping in his r. the axe (pelekys). He is wreathed, and has his hair plaited above the nape of the neck (cf. the Brygos cup, E 67, and E 440), and wears a short girt chiton. Behind him is a tree, on which his mantle is laid. On the r. stands a woman in sleeved chiton and mantle, her hair looped up with a fillet; she raises her r. hand in astonishment. In the field, ΚΑVΔΣ, *καλός*.

E 443. STAMNOS. Old No. 788*. Ht. 13½ in. Vulci. Durand Coll. no. 121 (afterwards in the Hope Coll.). Gerhard, *A. V.* i. pl. 64, p. 192; *Ann. dell' Inst.* 1869, p. 182; Overbeck, *Kunstmyth.* (Apollo), p. 63, no. 23; (Zeus), p. 351 E and p. 367, no. 23. The profile of the face resembles the Euphronios type, with the exaggerated space between the bridge of the nose and eyes; the nose of the l. hand giant in *b* has the hooked profile often found on Euphronios vases. Strong style, with suggestions of the influence of Euphronios. Broken, but nothing missing. Purple swordbelts, and blood. Brown inner markings, and wash on panther, and panther's skin of Dionysos; also for fine horizontal wavy folds of chiton of fallen Giant in *a*. Eye in archaic type (pupil against inner angle). Below, a thin red line, and two purple ones (repainted); round the neck, tongue; round the lip, egg pattern.

(*a*) **Dionysos in Gigantomachia. Dionysos,** bearded, wreathed with ivy, with long hair looped up behind and a single side tress (parotis), a short undergirt chiton embroidered with crosses, and high boots turned over with pantherskin flaps, a panther's skin knotted by the fore paws around his neck, charges to r. with couched spear, holding out in his l. hand a cantharos and a forked ivy branch. He aims his spear at the body of a **Giant,** who has fallen backwards to r., with blood pouring from wounds on his r. breast and thigh, and supporting himself on the edge of his shield, feebly raises a copis in his r. hand against his adversary. The **panther of Dionysos** has sprung on him, and resting its hind feet on his helmet, bites the biceps of his r. arm; his scabbard hangs across his chest. On the r. a second **Giant** rushes to the rescue, with outstretched shield (device, a lion to l., in silhouette, half seen), and brandishing aloft his spear. Both the giants are bearded, and have short chiton, cuirass, long wavy hair and helmet with raised cheek-pieces: the one on the r. has greaves; the fallen one has a series of four bands around the r. ankle.

(*b*) **Apollo in Gigantomachia.** On the r. **Apollo,** a beardless youth, with hair like that of Dionysos in *a*, a fillet, an Ionic chiton, and a himation, strides to l., holding quiver in l. hand (cf. Apollo in E 469); with a copis raised in his r. hand, he strikes downwards at a **Giant,** who, wounded in the l. shoulder, falls backward to l.; his l. arm, covered with the skin, is extended as a shield; in his r. he raises from the ground a rock to hurl at his adversary; helmet of unusual form, and tilted back, the crown painted black, and a panther's skin knotted by the fore-paws around his neck. On the l. a second **Giant,** similarly dressed in a panther's skin, strides forward to r., poising above his head with both hands a large mass of rock to hurl at Apollo. Both giants have short thick beards and long wavy hair: the beards of those in *a* are long and wedge-shaped.

On the bottom of the foot, incised characters, Old Catalogue, Pl. B. 788*.

[The figure of Apollo in *b* is almost identical with that of Harmodios in the Würzburg stamnos representing the death of Hipparchos; see Harrison and Verrall, p. 84, fig. 19.]

E 444. STAMNOS. Old No. 783. Ht. 12⅞ in. Vulci. Durand Coll. no. 17. Late stage of severe style. Purple fillets, wreaths, cord of petasos, flames, wine, plectrum and its tuning pegs and cord. Brown edge of hair against the face, and locks of Apollo; also upper folds of chiton of Hestia and Hebè (?). Eye in transition stage. The drapery is arranged in symmetrical sets of four folds, cf. E 446. Below, a band of pairs of mæander separated by red cross squares. On the shoulder, tongue; round the lip, egg pattern. The design runs in a continuous frieze all round the vase. The figures of Nikè and Hebè are cut by the handles.

Scene in Olympos. On the r. of (*a*) **Zeus** is seated to l. on a diphros over which a mantle decorated with crosses and circles is laid; he is bearded and wreathed, and has long hair with two locks (parotides) on the shoulder, a long sleeved chiton thickly dotted, and a mantle, and holds up a fluted phialè in his r., and a sceptre upright in his l. hand. Before him stands **Hera** (?) or **Iris** (?) in a long sleeved chiton decorated with crosses, a mantle fastened on the l. shoulder, a radiated stephanè and earrings, with her long hair passed through a folded cloth, holding out in her r. an oinochoè as if to catch the wine which falls from the fluted phialè of **Apollo**, who faces her, playing on the kithara; he is wreathed with laurel, and wears a dress like that of Hera; his hair falls loose to his shoulders. On the l. **Nikè**, dressed exactly as Hera, but with a plain purple fillet, runs forward to r., holding up her l. hand. On the r., behind Zeus, **Hebè** (?), a girlish figure with similar headgear and dress, stands to l. raising her r. hand. On the r. of her (in *b*) **Hermes** moves away, looking back, and also raising his r. hand; he is bearded and wreathed, with long hair, and wears a short sleeved chiton, a chlamys, a petasos hanging at his back, and talaria of the archaic form, the recurved flaps covered with dots. The border of his chlamys is indicated by a succession of dots run close together. Next on the r. is **Hestia** (?) with long sleeved chiton, mantle fastened on the l. shoulder, earrings, long hair with two tresses in front of ears, and a fillet; she holds on each side of her a blazing torch, and moves rapidly to l., looking back at **Dionysos**, who moves to the r., looking back at her, and pouring wine from a cantharos in his r. hand; in his l. he holds upright a thyrsos; he is bearded, wreathed with ivy, and has long hair like that of Hestia, a long sleeved chiton, and a himation. The chiton of the figures in *b* is without decoration.

On the bottom of the foot an incised character, see Old Catalogue, pl. B. 783.

[For the subject, cf. *Él. Cér.* ii, pl. 47.]

E 445. STAMNOS. Old No. 757. Ht. 14½ in. Canino Coll. no. 130. Gerhard, *A. V.* iii. pll. 174–5, p. 62; Panofka, *Poseidon und Dionysos*, pl. i. 4; Overbeck, *Her. Bildw.* pl. ix. no. 8, p. 217; *Kunstmyth* (Hera), p. 31, no. F, Atlas, pl. ix. no. 23; (Poseidon) p. 227, no. P; Baumeister, p. 1163, fig. 1355 (*a*); the figure of Hera in Roscher, s. v. Hera, p. 2129, and in Sittl, *Die Gebärden*, p. 286. Much shattered, but very little wanting. The design curves up over the shoulder. Later stage of large style. Purple wreaths, fillet of Nikè, and flower of Aphroditè. Brown inner markings, and shading of Mount Ida: the sheep is sketched in the roughest manner in thinned black. The hair of Hera and Athenè is drawn in long wavy lines of thinned black. Eye in transition type (three varieties of form). Below, pairs of mæander set alternate ways, separated by dotted cross squares and red cross squares, with inner cross of dots; on shoulder, tongue; around lip, egg pattern.

(*a*) **Judgment of Paris.** Beneath the l. handle of the vase a rough irregular mass of the same height as the figures is left red, and marked with brown brush-marks, indicating **Mount Ida.** At the foot of it a ram stands to r. Towards this, **Paris**, a wreathed youth in bordered himation, with chelys in l. hand and r. hand pressed to side, moves rapidly; he turns to look at **Hermes**, who strides forward and seizes him by the r. shoulder, touching his back with the caduceus, of which the spiked butt-end only is seen; Hermes is bearded and wreathed, and has long hair looped up behind, with one hanging lock (parotis), a short chiton, bordered chlamys, petasos hanging at his back, and talaria laced and winged; on the heel of each is a dotted circle. Behind him come the goddesses; first, **Hera**, wearing sleeved chiton, a mantle fastened on her l. shoulder, on her head a calathos decorated with four horizontal patterns: she carries her sceptre (the ends not shown) on her l. arm, and raises her open r. with a gesture of encouragement to Paris. Next, **Athenè**, in long chiton with apoptygma, mantle, ægis dotted, with fringe of snakes, and dotted taenia tied in a bow at the back of her head; her long hair hangs loose like that of Hera, but the ends are passed through a knotted cloth (?); she carries her spear horizontally in her l.; her r. hand, passing across her body, is wanting; she turns to look at **Aphroditè**, whose body is cut in two by the space left under the handle; she wears a long sleeved chiton, a mantle, and a radiated stephanè, and holds up in her r. a flower towards her face. Her long hair hangs loose down her back.

[For the head-dress of Hera, cf. Gerhard, *Ant. Bildw.* pl. 43.]

(*b*) **Poseidon, Nikè and Dionysos. Poseidon** on the l., with a long sleeved chiton and mantle, long beard and hair falling to his shoulders, holding dolphin in l. and a long trident resting against his l. shoulder, holds out in his r. a phialè to be filled by **Nikè**, who moves towards him, holding up an oinochoè in her r.; in her l. hand is a circular disk, shaded in thinned brown (probably a phialè). Her wings are spread on each side, and she has a long Ionic chiton with apoptygma, undergirt, a necklace with cruciform pendant, and a fillet looping up her hair behind. On the r. **Dionysos**, bearded, wreathed with ivy, with long wavy hair, long sleeved chiton and mantle, moves away to r., looking back; on his l. arm he holds a thyrsos, in his l. hand a cantharos (part destroyed) which he carries by one handle in a horizontal position. Dionysos and Poseidon have the lips parted, as if they were speaking.

[Gerhard, *loc. cit.* refers (*b*) to the strife of Poseidon and Dionysos at Naxos, alluded to by Plutarch, *Symp.* ix. 6: (Ποσειδῶνα) ἡττωμένον πολλάκις . . . ἐν Νάξῳ δὲ ὑπὸ Διονύσου, and quotes a coin of Tenos in which both gods appear in a common temple. But in this scene, of the two, Dionysos has certainly the air of defeat, Poseidon of the victor.]

E 446. STAMNOS. Ht. 13⅞ in. Capua. Castellani, 1873. Late stage of strong style, figures elongated, action vigorous. The hair and beard in some cases have dotted edges; the chiton of Clytæmnestra is arranged in symmetrical sets of four folds together. Purple fillets, brown markings. Eye in profile. Below, a band of mæander; round the shoulder, tongue pattern; round the lip, egg pattern. Below and above the handles, an elaborate palmette pattern.

(*a*) **Orestes killing Clytæmnestra. Orestes,** a youth with long hair, a broad fillet and short wavy locks in front of the ear (parotides), a bordered mantle hanging from his l. shoulder, rushes to l., sword in hand, about to stab **Clytæmnestra**, whom he grasps by the hair over her forehead ; she runs away, looking back and raising her l. hand in supplication, lifting with her r. the edge of her skirt ; she wears a long sleeved chiton embroidered with chevrons, a mantle and a broad fillet. On the l. a bearded man, **Ægisthos**, moves forward, raising his r. hand in surprise ; he wears a long sleeved chiton and himation, and carries a sceptre upright in his l. hand. On the r. a woman, **Electra** (?), in long sleeved chiton and himation, with hair looped up behind with a fillet, moves forward, raising her r. hand in surprise.

(*b*) **Sacrifice.** In the centre is an altar with top in form of an Ionic capital, a row of dots for necking ; on the l. of this a **woman** advances, holding up in her r. a phialè, towards a **bearded man** on the r. who confronts her, leaning his r. hand on a long crutched staff. On either side is a **woman** holding a spear (?) with striated shaft. Each of the figures wears a sleeved chiton and himation, and a fillet. The one on the l. has her hair looped up at the back, the others, tied in a knot.

On the bottom of the foot are incised characters, ΑΟ.

[The spears (or sceptres ?) throughout have a blunt head, like that of an arrow.]

E 447. STAMNOS. Ht. $14\frac{5}{8}$ in. Chiusi. Purchased, 1851. Braun sale, 1850, no. 61 ; 1851, no. 92. *Ann. dell' Inst.* 1844, p. 200, pl. H, and cf. pl. D, fig. 3, for Midas and Phrygian ; *Arch. Zeit.* 1844, pl. 24, fig. 3, and 1848, p. 388 ; *Mon. dell' Inst.* iv, pl. 10 ; *J. H. S.* 1881, p. 226 ; Kretschmer, *Vaseninschr.* p. 132. Small portions wanting, and surface damaged. Late stage of fine style. Purple cord and inscriptions, brown inner markings and shading of alopekè. Eye in developed profile. Below, a band of sets of three mæanders separated by dotted cross squares ; above, tongue ; round lip and handles, egg pattern. Above and below handles, pattern composed of six palmettes.

(*a*) **Seilenos led before Midas.** In the centre is a slender Doric column extending to the full height of the design. Beside this in the foreground **Midas** is seated to l. on a diphros, the legs of which terminate above the seat in ornaments like Ionic capitals ; his feet rest on a footstool with elaborately carved legs, and he holds in his r. a sceptre ; he is bearded, and wears a saccos, in front of which the long ears of an ass project, a long chiton and a bordered mantle. Above him his name, ΜΙΔΑΣ, Μίδας. Before him stands **Seilenos,** bald over the forehead, his arms bound behind him by cords round the wrists, above him his name, ΣΙΛΕΝΟΣ, Σίλῃνος. The ends of the cords are held by a bearded **Phrygian** on the l., who wears a chiton reaching to below the knees, a rough tunic with zigzag patterns and rows of dots, a heavy cloak (ζείρα), a cap with side-flaps and fox-tail (ἀλωπεκῆ), and low shoes ; in his r. he holds a long staff, having a branch near the top and a sharp spur where he grasps it. Beside this figure is inscribed ·ΑΛΟΣ ; and above the inscription of Seilenos ΜΙΔΑΣ is repeated ; perhaps the two words should be combined as Μίδας καλῶς. [For such references of καλός or καλῶς to the subject of a design cf. Wernicke, *Lieblingsn.* p. 4 ; and Klein, *Lieblingsinschr.* p. 3.] On the r. a woman, **Europa**, acting as fan-bearer, stands *en face* behind Midas with a fan in form of a palmette with a long handle ; she wears a long chiton, with a jerkin of skin indicated by circles painted on it, and girt with a broad girdle ; her hair is looped up behind with a broad fillet. Over her the name, ΕΥΡΩ⁝ΓΑ, Εὐρώπα.

[For the subject, cf. *Jahrbuch*, ii. (1887), p. 112.]

(*b*) **Mænad and two Seileni, and Satyr.** The **Mænad,** in long Ionic chiton, himation, and saccos, and holding a long staff upright in her r., stands facing a beardless **Satyr,** who, from the action of his hands, is conversing with her ; on the r. is a **Seilenos** moving his arms with a similar gesture.

[For (*b*) cf. *Mus. Greg.* ii, pl. 18, 2 *a.*]

E 448. STAMNOS. Old No. 802. Ht. $14\frac{7}{8}$ in. Vulci. Canino Coll. no. 7. Large style. Purple fillets, brown inner markings and edge of hair. Eye in profile. Below, pairs of mæanders separated by dotted cross squares. Above, tongue pattern ; round lip, egg pattern. Below and above handles, a pattern of four palmettes. The helmet in both cases overlaps the border.

(*a*) **Departure of a warrior.** In the centre a bearded warrior stands *en face,* with helmet, short chiton, ornamented cuirass, and greaves, sword at waist, shield on arm, and holding a spear upright in l. hand ; his cuirass is decorated with a star on each shoulder-piece, and a band of key pattern ; the strings are fastened upon a stud in the centre of this band, which is formed like an eight-spoked wheel, with dots between the spokes. He looks to l., grasping the hand of a bearded man, in long chiton and mantle, who holds upright in his l. hand a staff. On the r., a woman, with bordered Doric chiton with apoptygma undergirt, and hair looped up with fillet, stands with a phialè in her l., and an oinochoè hanging at her side in her r. hand. Behind the warrior a hound stands in the background to l. : around its neck is a collar with bead (?) attached (cf. E 202 and E 203).

(*b*) **Similar scene.** In the centre, a beardless warrior as in (*a*), but with his body mostly hidden by his shield (device, a Pegasos springing to l.), with helmet tilted back and with a mantle over his arms, stands *en face,* holding out to l. a phialè to be filled from the oinochoè of a woman with Doric chiton schistos, and hair looped up with radiated fillet. On the r. stands a bearded man, as in *a.*

E 449. STAMNOS. Ht. $14\frac{3}{4}$ in. Hertz Coll. 1859 (*Cat.* 590). Durand Coll. no. 231. Gerhard, *A. V.* ii, pl. 80, p. 5 ; *Él. Cér.* ii, pl. 109, p. 369 ; Kretschmer, *Vaseninschr.* p. 163. Large style. Purple waves, inscription, rays, fillet, branch, and wreath. Brown inner markings, shading, and decoration of chariot, bits and forelocks of horses. Eye in profile. Below, sets of three mæanders separated by dotted chequer and red cross squares. Above, tongue pattern ; round lip and handles, egg pattern. Above and below each handle, an elaborate pattern composed of five palmettes.

(*a*) **Eos driving over the sea.** The sea is indicated by wavy lines of purple, into which, between the horses' feet, a dolphin plunges to r. Over this

Eos drives to r. her chariot, drawn by a pair of winged horses: she holds in each hand a pair of reins, and in her r. a goad; she wears a long sleeveless chiton, with diploïs embroidered with palmettes and stars, and girt with a broad girdle clasped at the side; her long hair falls loose down her back, and is radiated. The car of the chariot is decorated with palmettes and tendrils. Above the horses is inscribed HĒCIϚ, Ἕως, VAΓCIN, *Λά(μ)πων*, perhaps the name of one of the horses.

(*b*) **Seilenos, Satyr, and Mænad.** On the l. a **Satyr,** beardless, but bald over the forehead, holding up in his r. an ivy-branch, advances rapidly towards a **Mænad,** who stands *en face*, looking at him and holding upright in her r. a thyrsos; she wears a long Ionic chiton and himation. On the r. a **Seilenos** advances towards them, raising his r. hand in surprise: his l. hand is concealed behind his back.

E 450. STAMNOS. Old No. 754. Ht. 13⅞ in. Vulci. Durand Coll. no. 346. Gerhard, *A. V.* iii. pl. 163, p. 42; Panofka, *Eigenn. mit καλός*, pl. iv. 5, p. 11; *Ann. dell' Inst.* 1867, p. 212; Wernicke, *Lieblingsn.* p. 66; Klein, *Lieblingsinschr.* p. 67; *C. I. Gr.* 7729. Graceful drawing. Purple reins, inscription, belts, and branch. Brown edge of hair and markings of Amazon's dress. Eye in profile. Below, a band of sets of three mæanders separated by red cross squares; round the shoulders, tongue pattern; round the lip and handles, egg pattern. Above and below each handle, a pattern composed of five palmettes.

(*a*) **Combat of Theseus with an Amazon. Theseus,** in a helmet tilted back, with sword hanging at his side, his l. foot on rising ground (not indicated), and shield (device, a galloping horse, red on black ground, the hind part only seen), awaits with couched spear the attack of the **Amazon** who gallops from l towards him, uplifting her battle-axe; she wears a kidaris, anaxyrides and jerkin with patterns of zigzags and dots, and a short tunic with a pattern of circles. Between the figures is inscribed, ΘESVS, Θήσ(ε)υς; below, EΓIMEΔES KNVOS, Ἐπιμήδης καλός.

[For the form Θησυς cf. Kretschmer, *Vaseninschr.* p. 193.]

(*b*) A bearded man in a mantle to r., with r. resting on a staff, is approached on either side by a woman in long chiton, mantle and saccos, with outstretched r. hand; the r. hand one carries a branch (as suppliant ?). Above the man is inscribed SIM · S, Σιμ[ο]ς.

E 451. STAMNOS. Ht. 13½ in. Rogers Coll., 1856. Panofka, *Dionysos und die Thyaden*, pl. ii. p. 28; Bötticher, *Baumkultus*, fig. 43 b, p. 230, gives the statue and table. The glaze is well preserved, but the surface of the figures has perished. The drawing seems to have been of a good period. Purple is used for the ivy-leaves and the Mænad's wreath in *b*. Below, sets of four mæanders separated by red cross squares; round the shoulders, tongue pattern; round the lip and handles, egg pattern. Above and below the handles, a fine pattern of nine palmettes.

(*a*) **Sacrifice to an Image of Dionysos.** The **image of Dionysos** consists of a mask, bearded and wreathed, set *en face* against a column which terminates in a plinth at the upper and lower borders of the design. Beside the beard are two circular objects with dotted centres, representing the shoulders; below these fall a mantle and chiton reaching to the base. Above the head the column is studded with dots, probably indicating ivy-leaves, and on each side spring three shoots of ivy. In the foreground is the table of sacrifice, at each end of which is a large stamnos. In the stamnos on r. a wreathed **Mænad**, standing *en face*, is about to dip with her r. a ladle (simpulum); on her l. she holds a cotylè. On the l. another **Mænad** stands with a cotylè in both hands; her hair is knotted behind, and she wears a woollen fillet. The Mænads wear a long chiton and mantle.

[A very similar rendering of this subject occurs on a vase in the Louvre, Daremberg and Saglio, s.v. *Arbores*, fig. 449.]

(*b*) **Three Mænads.** The one on r. is almost a repetition of the one on the l. in *a*, but has her l. hand resting on her hip. The central one dances to r. with thyrsos over l. shoulder, r. on hip, and head thrown back, wearing a woollen fillet. The third dances to l., looking back; she wears a wreath. All these Mænads wear long chiton and himation.

E 452. STAMNOS. Old No. 743. Ht. 15⅜ in. Vulci. Canino Coll. no. 830. Panofka, *Dionysos und die Thyaden*, pl. ii. 3, p. 30; Bötticher, *Baumkultus*, fig. 44, p. 103, and Roscher s.v. *Dionysos*, p. 1091, give the statue. Fine style. Purple sprout of thyrsos, fillet of Dionysos, and objects on tree, stem and berries of ivy-wreaths. Brown inner markings, edge of hair, necklace, shading of meat, marks of wicker basket, and upper folds of chiton in *b*. Eye in profile. Below, pairs of mæander separated by red cross squares; above, tongue pattern; round the lip and handles, egg pattern. Above and below each handle, a fine ornament of seven palmettes.

(*a*) **Sacrifice to Dionysos Dendrites.** The image of the god stands to l. on a high plinth; it is composed of a trunk of a tree, of which the bottom is just visible below the dress, which terminates above in a mass of ivy foliage, in which are arranged six circular objects coloured white with a central dot. The head is bearded, with long wavy hair falling at the back and over the ears, and is wreathed with ivy and with a broad woollen fillet wound twice round it; the body is draped with a long chiton and a bordered mantle. Beside it on the l. is a table covered with pieces of meat (*τράπεζα ἐδεσμάτων*); over this a **Mænad** on l. bends forward, offering a cantharos which she holds with her r. hand by its handle, the foot resting on her l. palm. Her thyrsos rests obliquely against the table; from its lower joint a long forked ivy-sprig sprouts forth towards the god. On the r. a second **Mænad** stands, holding in her l. hand a large sacrificial wicker basket (*κάνεον*); in her r. an oinochoè. Both the Mænads are wreathed with ivy, and wear a long Doric chiton; the one on l. has her long hair looped up, and wears a necklace of pendant beads, and earrings; the other has long flowing hair.

(*b*) **Three Mænads.** The two outer ones are confronted; the central one stands to r., but looks round to l.; she holds a branch of ivy in her l. The one on the r. holds upright in her r. a thyrsos with a small branch shooting upward from the stem; these two have their hair looped up; the third wears a saccos. All three wear long chiton and mantle.

E 453. STAMNOS. Old No. 740. Ht. 15⅜ in. Vulci. Canino Coll. no. 531. Same style of ornaments as last, but more careful drawing. Purple stem and berries of ivy wreath, inscriptions, fillets, tuning-pegs of lyre, and vine on tables. The lower band of ornament has red cross squares instead of dotted cross squares.

(*a*) **Symposion with Cottabos,** as in E 454. The two figures on the r. are as in the following vase, but wear ivy-wreaths ; and the ephebos holds in his l. a kylix, and has his lips parted as if singing. Above him, ΚΑΛΟΣ. The third figure is a youth, also wreathed with ivy, who holds in his r., by one handle, a footless kylix, and turns to r. to look at his companions ; the l. arm of this figure is drawn in bold foreshortening. Between him and the central figure the flute-player stands to r., as in E 454 : her hair is looped up behind with a broad fillet, and she wears cross-straps (stethodesma) across her breasts. Above her head, ΚΑΛΕ. In front of each couch is a table, on which is a row of small purple dots, from which a vine-branch hangs down in front. On the l. hangs a chelys.

(*b*) Three draped ephebi, as in E 454. The central one stands *en face*, and looks to r. at another, who places his r. upon his shoulder. The one on l. rests his r. on a staff.

E 454. STAMNOS. Old No. 740*. Ht. 16⅛ in. Blayds Coll. 1849. *Mus. Étr.* no. 1588 ; *Arch. Zeit.* 1846, p. 296 ; Kretschmer, *Vaseninschr.* p. 151 ; *C. I. Gr.* 8044. Late stage of large style. Purple wreaths, rays, and fillets. Brown inner markings, edge of hair, and hair on cheek. Below, sets of mæander separated by dotted cross squares ; above, tongue pattern ; round the lip and handles, egg pattern. Above and below each handle, an ornament formed of five palmettes.

(*a*) **Symposion with Cottabos.** On two couches three figures recline to l., with their l. elbows resting on folded striped cushions. The one on the r. is bearded ; he looks to l., twirling on his r. forefinger above his head a small kylix. The middle figure, an ephebos, looks upward to l., with head thrown back and r. palm resting on the crown. Above these two is inscribed, ΝΙΚΟΜΑ+ΟΣ, Νικόμαχος. The head and shoulder of the third figure are destroyed ; he seems to be turned round, with his face towards the spectator, throwing wine from a footless kylix twirled on his r. forefinger above his head. All these figures wear wreaths and a mantle around the legs ; the first two have also a woollen fillet. In front of each couch is a table, on which is an open dish surmounted by two rows of purple dots ; beside this are two small purple objects. On the table on the r. are two branches. At the foot of the second couch, a girl, in a long undergirt transparent chiton and a radiated sphendonè, stands to r., playing on the flutes. Above her is inscribed, ΚVΕΟΔΟΞΑ, Κλέοδοξα.

(*b*) Three ephebi in mantles. The one on the r. leans his r. on a staff, and looks at the middle one, who offers him a chelys. The one on the l. stands *en face*, looking on, and leaning his r. on a staff. Each wears a fillet with upright piece over the forehead. In the field hang a purse (?) and a pair of tablets tied up, with stylus attached by a cord.

E 455. STAMNOS. Old No. 804. Ht. 15⅝ in. Cervetri. Excavated by General Galassi. Gerhard, *Arch. Zeit.* 1845, pl. 34, p. 166 ; *id. A. V.* iii, pl. 155, p. 20 ; Baumeister, p. 1107, fig.

1303; Panofka, *Eigenn. mit καλός*, pl. iii, 5, p. 8; Böttiger, *Vasengemälde*, pl. i, 2, p. 48; *Bull. dell' Inst.* 1835, p. 183; 1837, p. 35; 1838, p. 72; Stephani, *C.-R.* 1868, p. 132; 1873, p. 188; Flasch, *Angebl. Argonautenb.* p. 22; Wernicke, *Lieblingsn.* p. 77; Klein, *Lieblingsinschr.* p. 70; *C. I. Gr.* 8453; *J. H. S.* ix, p. 4; Kretschmer, *Vaseninschr.* p. 85, note 1. Large style. The design curves up over the shoulder. Purple inscriptions, flames, stems of wreaths, and fillets. Brown inner markings. Eye in developed profile. Below, sets of three mæanders separated by red cross squares; on shoulder, tongue pattern; round handles, egg pattern; above and below handles, a pattern composed of five palmettes.

(*a*) **Sacrifice, with Nikè.** On the l. is an altar on a double plinth, on which two rows of sticks, set crosswise, are burning, with a large hook or the horn of an ox and a square object in the midst of the flames; beside it stands a bearded, wreathed man, in a mantle, inscribed, ΑΡ+ΕΝΑVΤΗ≶, Ἀρχεναύτης, who holds in his r., by one handle, a kylix from which he seems about to pour wine on the altar; he raises his l. hand as if in surprise, looking at **Nikè**, who flies over the altar towards him, with Doric chiton and apoptygma, and hair knotted behind with a fillet; her r. is restored as pouring wine from an oinochoè into the kylix. On the r. of the altar two boys with spits stand, both nude and wreathed; the nearest stands *en face*, roasting in the flames a piece of meat fastened on his two spits. The other stands to l., holding upright in his r. a piece of meat on the end of a single spit. They both look towards Nikè. Above their heads is inscribed, ΝΙΚΟΔΗΜΟ≶ ΚΑΛΟ≶, Νικόδημος καλός. On the r. is a youth in a himation, playing on the flutes, to which a phorbeia is attached, passing over the crown of his head. Beside him is his name, ≶Ω≶ΙΤΟ≶, perhaps intended for Σώσιπ[π]ος or Σωσίθεος.

(*b*) Two ephebi looking at a third on the r., who holds in his r. a chelys; each has a mantle and a fillet; the central one holds a staff; the one on the l. raises his r. hand.

[The scene in *a*, together with a series of similar designs, has been interpreted as bearing on the Argonautic legend, but Flasch (*loc. cit.*) and others refer it to a sacrifice in honour of a victory.]

E 456. STAMNOS. Old No. 805. Ht. 16½ in. Cervetri. Found with the preceding, in General Galassi's excavations, see Gerhard, *A. V.* iii, p. 20, note 1, pl. 155; see the reff. to *Bull. dell' Inst.* in preceding; Flasch, *Angebl. Argonautenb.* p. 22. Same style and ornaments as E 455. Much broken and restored; the r. upper portion of *a* and all *b*, except the feet of the figures, is restored by comparison with E 455; the entire lip, foot, and handles are modern.

(*a*) **Sacrifice, with Nikè.** The design is almost identical with that in E 455, *a*; the altar is of curious form, the shaft tapering downwards, and has a raised rim on each side of the upper surface; the bearded figure is here called ΛΙΟΜΕΛΕϟ, Διομήδης; and beside Nikè her name is inscribed, ΝΙΚΕ, Νίκη; she wears here a sphendonè decorated with trefoils and radiated. The lower part of the three remaining figures is so far preserved as to make it probable that their position is identical with that of the corresponding figures in E 455.

(*b*) Restored after E 455 (*b*).

E 457_1. FOOT of a vase (stamnos ?). Ht. 1¼ in. Diam. 4 in. 1893. The foot is broader and of shallower form than usual in the cups of Pamphaios. The interior (of which a small central portion is preserved) has been painted black ; where the body joined on has been a purple ring. The main moulding, which curves inwards, is left red, and has painted on it in black letters ΠΑΝΦΑΙΟϟΜΕΠ . . . . . *Πάνφαιος μ' ἐπ[οίησεν* ; the rest of the inscription has been worn away. Beneath, in the centre, is modelled a small knot or spike (cf. B 379–380).

E 457_2. FRAGMENT of a stamnos. Old No. 998 *b*. Length 7 in. Ht. 3½ in. Millingen, 1847. Large style, with remains of archaism. Purple bracelets. Brown inner markings. The edge of the hair is drawn in thinned black lines on a brown wash. Eye archaic. The fragment is from the shoulder, and above it is a band of tongue pattern, separated from the neck by a small moulding.

Dionysos pursuing a woman. Only the heads and shoulders, and the l. arm of the woman are preserved. **Dionysos** has long hair looped up and wreathed with vine, and long wedge-shaped beard ; his chest is bare, but a mantle hangs from his shoulders ; with l. extended he pursues the woman to r. ; she has her hair looped up with a broad band, on which are four marks (apparently letters), a chiton ornamented with stars, a mantle, and bracelets. She looks back at her pursuer, raising with her l. the drapery from her shoulder.

E 458—467. CALYX-FORM CRATERS.

E 458. CRATER. Old No. 786. Ht. 15⅞ in. Diam. 17½ in. Vulci. Durand Coll. no. 411 ; *Mon. dell' Inst.* ii, pll. 25–6 ; *Ann. dell' Inst.* 1835, p. 242 ; Welcker, *Alte Denkm.* iii, p. 269 ; Stephani, *Compte-Rendu*, 1868, p. 43, no. 67 ; Overbeck, *Kunstmyth.* (Apollo), p. 94, no. 30, p. 402, no. 10 ; *ibid. Atlas*, pl. 24, 7 ; Heydemann, *Iliupersis*, p. 21, note 8a ; Overbeck, *Her. Bildw.* pl. 26, no. 14, p. 633 ; Kretschmer, *Gr. Vaseninschr.* p. 126, no. 108 ; *C. I. Gr.* 7746. Style of Phintias. Purple fillet, sword-belts, and inscriptions. The hair of Aethra has been painted white on black, with details in incised lines. Brown inner markings, pupil of eye ; a brown wash is used for the coat of the fawn, the legs and ears (*ὦτα*) of the tripod. The hair and beard of Heracles are indicated as short curls by raised dots of black paint. The eyes are in archaic type, with inner angle open ; that of Heracles has a dotted pupil ; both eyes in *a* have eyelashes along the upper and lower lids. The beards are long and wedge-shaped ; nostrils indicated by a very faint black line ; and the same is used for indicating the outline of the cheek of Aethra. The design is bordered above and below by a thin red line, within the moulding of the vase, the crest of Acamas alone exceeding it. At the bottom of the body is a band of tongue pattern.

(*a*) **Contest of Heracles and Apollo for the tripod. Heracles**, nude and bearded, wearing only a fillet, moves to l. with the tripod held across him in his l. hand, so that the legs pass on each side of his body ; he turns round as he moves, brandishing over his head in his r. his club. **Apollo** strides forward, seizing with his l. hand the lebes of the tripod, and with his r. the club of his opponent ; he also is nude, and wears his hair looped up (with a tress in front of the ear), and a laurel-wreath. Between them the fawn of Apollo looks up at the club of Heracles and shrinks backward. Each of the figures has a line drawn across the l. ankle.

(*b*) **Acamas and Demophon bringing back Aethra.** **Aethra** is represented as an old bent woman in a long spotted dress of Ionic form, with a broad black stripe down the centre, and a heavy mantle gathered up over her shoulders, her hair looped up with a narrow fillet: she walks to l. with the aid of a crutched staff in her r. hand; beside her face is her name, AEΘPA, *Ἄεθρα*. Her l. wrist is grasped by the r. hand of **Demophon** (*χεῖρ' ἐπὶ καρπῷ*), who helps her along, looking round at her. On the l. **Acamas** follows as the rear guard, looking round to l. as if to guard against attack. Each of the warriors is bearded, and has a short chiton decorated with minute crosses, a cuirass with scale pattern, a mantle falling from the shoulders in pteryges, sword at side, long hair falling loose, helmet, shield, and spear; the helmet of Demophon has visor and raised cheek-pieces; his shield has the device (in black silhouette) of a Centaur on a plinth, galloping to l., swinging with both hands over his back a pine tree; his greaves are decorated with spirals; beside his head, ΔEMO⊕ON, *Δημόφων*. Acamas has a helmet tilted back, and a shield which is black with a red rim, and has for device a red-figure Pegasos prancing to l. The lower edges of his greaves are indicated, but the artist seems to have omitted the remainder. Beside his head, AKAMA≶, *Ἄκαμας*. On the foot, an incised character, Old Catalogue, pl. B 786.

E 459. CRATER (two fragments). Athens. Large style, with great refinement of details. Purple wreaths, inscriptions, vine-leaves; brown inner markings, edge of hair, and upper folds of drapery, which are very delicately drawn. The grapes are indicated by raised black dots on a black mass enclosed within an engraved outline. The eye is of a late stage of the archaic form; the pupil is thrown forward and down, the inner angle slightly open. Above the handles has been a fine pattern composed of two large palmettes and a flower. On the lower moulding is a pattern composed of alternate palmette and flower; on the upper, the same pattern on one inverted, interlaced.

(*a*) 1. Ht. 18 in.; width, 15 in. **Hermes and a quadriga.** The quadriga stands to r.; **Hermes** faces it, holding, apparently with both hands, the head of a horse, which is wanting; he is bearded and wreathed, and has short girt chiton, chlamys, winged endromides with flaps in front, and petasos hanging at his back; his long hair is fastened in a horizontal plait over the neck (cf. the Euphronios cup in Berlin, Hartwig, *Meistersch.* pl. 51). Beside him has been his name, of which ◁ƎH, *Ἕρ[μης*, is preserved. Of the horses only the head of one is shown, bending downwards as if about to browse; its teeth are carefully drawn.

2. Ht. 4½ in. by 8½ in. Lower part of the chariot, the eight hind legs of the horses, and the lower part of a figure in chiton and himation, who moves to l. beside the horses. The wheel of the chariot is nearly complete; it has eight spokes, of which two of the upper ones are by an error drawn as *inside* the body of the car. The cords with which the spokes and chariot-pole are lashed are carefully drawn in in brown, the lynch-pin and axle in black. The car is decorated with a ⊥-shaped ornament; on the l. is seen the drapery of a figure stepping into it.

[Probably *a* represents the marriage-car of Zeus.]

(*b*) The lower part of three figures in long sleeved chiton and himation. The one on l., **Dionysos** (?), moves to l., holding a cantharos in his l. (only the handle preserved), and in his r., which is raised, perhaps the vine, of which the grapes and leaves hang down between him and the next figure. Beside him is inscribed Δ, the first letter of an inscription which may have been his name, Δ[*ιόνυσος*, retrograde. The other two figures move away to r.; the heads of all three are wanting.

E 460. BELL-CRATER. Old No. 727. Ht. 17⅞ in. Diam. 18½ in. Hamilton Coll. D'Hancarville, iii, pl. 31; Inghirami, *Vasi Fitt.* iii, pl. 290; Moses, *Ant. Vases*, pl. 20; Dubois-Maisonneuve, *Introd.* pl. 81; Michaelis, *Parthenon*, p. 31, gives cut of *a*, cf. *ibid.* p. 30, note 108; Daremberg and Saglio, *s.v. citharista*, p. 1216, fig. 1570, give the central part of *a*. Surface worn. Finest style. Below each side, pairs of mæanders separated by dotted cross squares; above, a band of palmettes, oblique addorsed.

(*a*) **A kitharist victorious (in the Panathenaea ?).** In the centre is a basis of two steps (*βῆμα*); on the lower step mounts from l. a bearded man, wreathed with laurel, wearing a long chiton, over which is a shorter Doric chiton schistos (diploïs); he holds with l. arm a large kithara of eight strings, which he touches with his fingers; a plectrum in his r., the lower end of which is decorated with cross-lines. Towards him on r. flies a **Nikè**, holding out both hands, as if with a wreath or tainia (not indicated); she wears a Doric chiton with apoptygma, and hair looped up in a knot. On the r. a bearded man, the **agonothetes**, sits in a chair looking on, wreathed with olive and closely wrapped in a mantle. Balancing this figure on the l. is a female figure, seated on raised ground, in long chiton and saccos, with a long spear resting against her r. arm and shoulder (cf. the Athenè in E. frieze of Parthenon). Over her a smaller figure of **Nikè** swoops down towards the citharist, holding up in her l. a fluted phialè, placed in another phialè decorated with circles; she wears a Doric chiton and a sphendonè.

(*b*) A woman in a long Ionic chiton, mantle, and saccos, between two draped ephebi; she holds out her r. towards the one on the r., who rests his r. hand on a staff.

[Cf. *C. I. A.* ii, 965, which shows that in contests such as that for *ἄνδρες κιθαρισταί* the prize at the Panathenaea was not an amphora of oil, but crowns or money. Reisch, *De Mus. Gr. Cert.* p. 20, note 1.]

E 461. CRATER. Old No. 726. Ht. 13⅞ in. Diam. 14½ in. Vulci. Durand Coll. no. 425. Late stage of large style. Purple cord of lyre and fillet in *b*. Brown folds of chiton of central figure in *a*, edge of hair, and markings of rock. Eye in transition stage (both angles open). Below each side, pairs of mæander separated by red cross squares. Round the lip, on a moulding, a pattern of addorsed palmettes, oblique.

(*a*) **Musical scene.** The locality is indicated by a Doric column on the l., which extends to the upper border and supports an architrave with triglyphs; beside this is a chair, on which is a cushion with chevron ornaments. Next to it are two women, who stand listening to a third, who is seated on a rock on the

r. She sits to l. with legs crossed, and l. hand holding two flutes resting on her knee; with her r. she clasps the mouthpiece of one flute. Her body and head are thrown slightly back, as if she were singing. She wears a Doric chiton with apoptygma girt, earrings, and a fillet, which is wound thrice round her looped-up hair; her mantle is spread beneath her on the rock. Confronting her, but with shoulders *en face*, is a woman in a long chiton, a mantle covering her l. arm, a necklace, and saccos; her r. hand seems to rest on her breast. The third figure leans against her, with her arms thrown round her neck and hands clasped on the further shoulder; she is dressed like the seated figure, but wears a radiated stephanè. Above the seated woman hangs a chelys with six strings.

(*b*) **Musical scene.** A woman on the r. offers in her r. a chelys to a girl of shorter stature, who confronts her, playing on the flutes. Each wears a long chiton and a mantle wrapped close, and has hair looped up behind with a fillet. The chiton of the flute-player is arranged in symmetrical groups of three folds, with crosses between. Between the figures is a square box, with lid on hinges open to l.

E 462. CRATER. Ht. 11¾ in. Diam. 11¼ in. Nola. Blacas Coll. Surface of the figures much decayed. The design forms a continuous frieze all round the body of the vase. Fine style. Purple ground-lines, berries of thyrsos, and inscriptions (almost faded). Brown inner markings. Below each side, mæanders with red cross squares. Round the lip, a laurel-wreath.

Dionysos and thiasos. Dionysos, bearded and wreathed with ivy, with long hair falling on his shoulders, a long Ionic chiton, mantle, and shoes, and a thyrsos in his l. hand, walks on raised ground to r., looking back, and holding up on his r. hand by its foot a cantharos. His thyrsos has a long vine-shoot springing from the stock. He is preceded by a **Seilenos** playing flutes, and followed by a **Mænad** playing on a chelys with her l. hand and holding a thyrsos in her r. hand. Over her, ΚΑΛΕ, *καλή*. Behind her (over the handle) is a **Seilenos,** on high ground, who has caught by the r. hind leg a fawn moving to l., which looks round at him. Over this group, ΚΑVΟΣ, *καλός*. Next, on l., is a **Seilenos,** who, with his r. on raised ground and both arms extended (the l. above his head), attacks a **Mænad,** who flees to l., with a cantharos extended on her l. palm, and turns to thrust at him with the butt end of her thyrsos. Over her, ΚΑΛΕ, *καλή*. Next is a **Seilenos** running at full speed uphill after a **Mænad** (over the handle), who has a thyrsos in her r., and a springing lion on her l. arm. Beside the Seilenos is written, ΚΑΛΟΣ, *καλός*; above the lion, ΚΑΛΕ, *καλή*. This Mænad wears a long dotted chiton, over which is a (Thracian?) jerkin, decorated with circles and girt at the waist; her hair is looped up with an ivy-wreath. The other Mænads wear a long Ionic chiton with apoptygma, a nebris knotted over one shoulder and round the waist, and an ivy-wreath. Beneath the last Seilenos is a diota wreathed, lying on its side.

E 463. CRATER. Old No. 867. Ht. 9½ in. Diam. 9⅞ in. Hamilton Coll. D'Hancarville, i, pll. 33–5. Good period. Purple fillet and strings of petasos. Brown inner markings. Eye in profile. Below *a*, sets of three mæanders in alternate directions, separated by dotted cross squares; below *b*, key pattern. Round the lip, laurel-wreath. Surface of (*b*) much destroyed.

(*a*) **Eos pursuing Kephalos. Eos,** in a long chiton, an himation which covers her l. arm, hair looped up with fillet, runs to l., extending her r. arm towards **Kephalos,** who is attired as a hunter, with chlamys, and petasos at back, and holds in his l. two spears; he is wreathed and has hair looped up; he looks round, raising his r. in astonishment.

(*b*) A draped ephebos with staff to l.

E 464. CRATER. Ht. 9¾ in. Diam. 9⅞ in. Nola. Blacas Coll. Fine period. Brown inner markings. The upper part of Aphroditè and the hand of Eros have been restored in a raised waxy-looking substance, which may possibly be ancient restoration; it is applied also to this part of the laurel wreath border. Ornaments as in preceding.

(*a*) **Eros and Aphroditè.** On the l. **Eros,** a full-grown boy with wavy hair falling to his neck, flies upright to r., holding out in both hands an object (not indicated) to **Aphroditè** (?), who moves towards him, in a long chiton, mantle, and radiated stephanè, carrying a sceptre obliquely along her l. arm.

(*b*) A woman in a long chiton and mantle, holding a burning torch to r.

E 465. CRATER. Ht. 9⅞ in. Diam. 9½ in. Capua. Castellani, 1873. Style and ornaments as E 463.

(*a*) **Dionysos going to a banquet. Dionysos,** bearded, his long hair wreathed with ivy, closely draped in long chiton and himation, and carrying thyrsos along l. arm, walks to l., followed by a **Seilenos,** who carries a chair by one leg over his l. shoulder, and with his r. holds out a blazing torch.

(*b*) Draped ephebos *en face*, leaning r. on staff, looking to l.

E 466. CRATER. Ht. 12⅜ in. Diam. 12⅛ in. Apulia. Blacas Coll. Panofka, *Musée Blacas*, pll. 17–18, p. 49; *id. Bild. Ant. Lebens*, pl. 15, 1; Raoul-Rochette, *Mon. Ined.* pl. 73; *Mon. dell' Inst.* ii, pl. 55; *Ann. dell' Inst.* 1838, p. 268; *Él. Cér.* ii, pll. 111, 112, p. 375; Gerhard, *Lichtgottheiten*, pll. 1–2; Creuzer, *Symb.* ii. H, 3, pl. 6; Welcker, *Alte Denkm.* iii, pl. 9, p. 53; Stephani, *Mél. Gréco-rom.* i, p. 545, no. 19; and *Nimbus und Strahlenkr.* p. 27, note 2 *a*; Jahn, *Arch. Beitr.* p. 66; Roscher, s.v. *Helios*, p. 2010; Baumeister, p. 640, fig. 711; Harrison and Verrall, p. lxvii. The surface of the upper part of *a* is damaged. Late stage of finest style. Purple is used for ground-lines, waves, wreaths, rays of Eos, leaves of tree. Brown inner markings and a brown wash for wings and mane of horses, body of chariot, and disc of sun. Eye in profile. The drapery of Helios is like that of the Meidias vase. The l. leg of Eos is curiously drawn, as if beneath transparent drapery. Below each side, sets of three mæanders separated by chequer squares. Round the lip, laurel-wreath. The design runs in a continuous band round the body of the vase and above each handle. The scene in *a* is laid on a rocky mountain side, sloping down in *b* to the waves of the sea.

(*a*) Over the mountain-top on the l. the setting moon is shown as **Selenè,** a matronly figure in long chiton, necklace, and mantle passed over her head, riding side-saddle a horse, whose legs are already out of sight, to the l. Below her gallops up the mountain-side a large hound, who seems to be baying the moon; this is the hound of **Kephalos,** a wreathed youth equipped as a hunter (chlamys, petasos at back, two spears in l. hand), who, as he moves to l., turns to menace with a stone **Eos,** as she extends her r. to seize him. She moves rapidly after him, her powerful wings extended behind, wearing a long chiton, a mantle covering her body and l. arm, a necklace, and a stephanè with long rays; her hair is knotted behind. On the r. (over the handle) is another hill-top, surmounted by a stunted pine-tree, beside which the morning star (**Eosphoros,** Lucifer), represented as a wreathed boy with heavy mantle hanging from his l. shoulder and arm, moves rapidly to the r., looking back at Eos, and raising his r. hand in surprise; his feet and his r. leg from the knee are concealed behind the hill-top.

[This figure can hardly be Hesperos, who usually holds a torch, and is regarded as the bringer of night. That he is an important star is shown by his antithesis to Selenè; his looking back at Eos and Kephalos would suit the story of his parentage given in Hesiod, *Theog.* 381,987. Such cases of prolepsis are familiar among vase-paintings.]

(*b*) Continuing the scene, on the l. **four stars,** as nude boys, are shown in various stages of setting in the rippling waves on the seashore. One, as a diver with extended arms, plunges headlong into the waves; a second stands *en face* on a small pinnacle of rock, raising his arms as if about to plunge; a third, already in the waves, swims to r., hand over hand, looking back at the last; and a fourth, who stands waist-high in the water, extends his arms as if about to dive beneath the surface to the l.; he looks to r., where, spreading over the whole of this side of the vase, the chariot of Helios, drawn by four winged horses, springs forward and upward out of the sea. **Helios,** a beardless but full-grown man, with large radiated disc as background for his head, with short chiton, leaving r. shoulder free, and mantle flying from both shoulders, leans slightly back in his chariot, with his weight on the reins, held in each hand, as if restraining his horses; in his r. he holds also a goad. Each pair of reins is bound together at regular intervals; the chariot is decorated with floral ornaments; the horses have collars and bridles studded with white beads.

E 467. CRATER. Old No. 1265. Ht. 19⅝ in. Diam. 19½ in. Altemura. *J. H. S.* vol. xi, pll. 11, 12, p. 278; *Röm. Mittheil.* vi. (1891), p. 273. Late stage of fine style. Purple flames of thunderbolt and fillets. Brown inner markings and wash for panther-skin. The design forms two friezes around the body, divided by a band composed of pairs of mæanders separated by red cross squares; and a band of the same pattern below *a* and *b* occupy the obv. and rev. of the upper frieze, and have nothing between them at either end; *c* is below *a* and *d* below *b*; between *c* and *d* at each end is a double palmette, forming an ornament behind the handles. Above the design is a moulding with conventionalised dart and lotus pattern.

(*a*) **The making of Pandora. Pandora** stands *en face* in the centre, a stiff and lifeless but complete figure of a woman, in long Doric chiton with apoptygma, fastened on each shoulder with a pin, with long hair and with a dotted fillet; her feet are close together, her hands at sides, each holding a wreath. Beside her, on l., **Athenè,** in similar dress, with hair looped up, stephanè, spear resting against her l. shoulder, holds out in both hands towards Pandora a wreath. Next on l. is **Poseidon,** bearded and wreathed, in an himation, with trident upright in l. and r. resting on his hip; he stands *en face*, but looks to l. at **Zeus,** who, similarly dressed and wreathed, is seated towards him in a chair, holding sceptre in l. and thunderbolt in r. Behind him **Iris** stands looking on, a youthful winged figure with short wavy hair, short girt chiton, and winged endromides, holding in her r. a caduceus; her l. hand, passed across her chest, is laid on her r. shoulder. On the r. of Pandora **Ares** moves to l. in helmet, cuirass, short chiton, greaves, and mantle over arms, with shield (device, a four-spoked chariot-wheel, red on black) on l. and spear in r.; his helmet has the cheek-pieces lowered, and a dolphin (silhouette) plunging to r. on the crown. He looks back to r. at **Hermes**, who runs to r., looking back and holding out in r. his caduceus towards Ares; he is beardless, with hair looped up over ears, petasos at back, chlamys, short girt chiton, and winged endromides. On r. **Hera** stands to r., but looks to l., holding upright in her r. a sceptre; she wears a long sleeved chiton, bordered himation, a modius decorated with two rows of dots, and earrings.

(*b*) **Girls dancing.** On either side of a wreathed, beardless flute-player in a long dotted chiton with close-fitting sleeves reaching to the wrists, who plays his flutes to r., three girls are dancing. The nearest on r. raises her r. hand, and, resting *en face* on her l. toes, draws the r. toes backward along the ground, looking towards the flute-player. The next on r. dances rapidly to l., looking back, with an arm extended on either side; the third dances towards her with l. hand on hip and r. arm extended. The girl on l. of the flute-player dances to r., looking back, with r. hand on hip and l. arm extended to r. The next one dances to r., raising both arms; the last on the l. dances rapidly to r., raising both arms, extended on a level with the shoulders with an action as of flying (cf. E 804). Between these last two a bearded, wreathed man in an himation, holding a staff in r., stands to l. All the girls wear varieties of the Doric chiton, and a dotted saccos (or a broad band wound round, entirely covering the hair); the first and last described have cross-belts (stethodesma); the fourth has a diploïs with a heavy embattled border above and below.

(*c*) **Satyric chorus.** In the centre a wreathed youth in an himation stands to r., playing on the flutes; on each side of him two actors dressed as bearded Satyrs, with goat's feet, snub nose, and horns sprouting back from the centre of the forehead, dance with uncouth gestures. Each has, fastened around his middle, a black cloth to which is attached an erect phallos and a goat's tail.

(*d*) **Family of Satyrs at play.** On the l. a bearded, wreathed **Satyr,** wearing a himation, leans forward against a staff, holding in his r. a large ball, which he is about to throw towards four bearded **Satyrs** on r.; of these two bend forward to l., with hands on knees, and on their shoulders the other two are seated, holding out both hands prepared to catch the ball. Between the draped Satyr and the players stand on l. an infant **Satyr** *en face* looking to r., with bowling-hoop in l. hand; and on r. a **Mænad,** also *en face* and looking to r., with long chiton, over which a panther-skin is knotted, long hair wreathed, and thyrsos held upright in l.; she raises her r. hand. On the bottom of the foot incised characters, see Old Catalogue, pl. C. 1265.

[For the game in (*d*) cf. B 182; Gardner, *Ashmolean Cat.* no. 250, pl. 9; Wilkinson (*ed.* Birch), *Anct. Egyptians,* ii. p. 65; and *Egypt Expl. Mem., Beni Hasan,* ii, pl. 8 A.]

E 468—470. CRATERS WITH VOLUTE HANDLES.

E 468. CRATER. Old No. 786.* Ht. 25⅜ in. Diam. 18½ in. Cære; formerly in the possession of Signor Alibrandi, in Rome. *Archäol. Intell.-Blatt.* 1836, p. 15; Overbeck, *Her. Bildw.* pl. 22, p. 452; Gerhard, *A. V.* iii, pl. 204, p. 112. Gerhard's drawing of (*b*) is reproduced in Roscher, s.v. *Eos*, p. 1271. Style of Duris. Purple inscriptions, blood fillet, sword-belts in (*b*), and bracelets. Brown inner markings, hair on cheek, folds on chiton of Thetis; and brown strokes for hair of Apollo and Thetis. Eye in archaic type. The designs occupy bands on each side of the neck, the figures being spread out to cover the long space. Over them, a moulding, on which is an elaborate pattern, a band of alternate palmette and flower interlaced, on a similar band inverted; over this, on the lip, alternate dotted cross squares and key patterns. The body is black, but has at the bottom a band of rays; on the moulded sides of the handles, ivy pattern; round each of the lower insertions, tongue pattern.

(*a*) **Combat of Achilles and Hector in the presence of Athenè and Apollo.** On the l., **Achilles** (youthful) presses forward with shield advanced and spear shortened to deal a finishing stroke to **Hector** (bearded), who, bleeding from wounds in the chest and l. thigh, sinks helplessly backwards, with shield extended to r. and point of spear dropped; each has a helmet with raised cheek-pieces, and a sword at side attached to his cross-belt. Beside each is inscribed his name, A+IVVEVS, Ἀχιλλεύς, ꟼOTꓘƎH, Ἕκτωρ. On the l., **Athenè**, with long chiton decorated with crosses and a border at the knees, a mantle fastened on the r. shoulder falling in pteryges, ægis dotted and edged with snakes, helmet, and spear on r. arm, rushes forward with l. arm outstretched, as if to encourage Achilles: beside her, her name, AΘENAIA, Ἀθηναία. On the r. **Apollo**, youthful, with a mass of long brown hair, fillet, and mantle, moves away to r., looking back and holding out in r. an arrow pointed towards Hector, as if he were about to hurl it; in his r. he holds a long bow, with a raised piece on the inner curve at the handle, and quiver at back; before him, his name, ИOVVOΠA, Ἀπόλλων.

[The type of Apollo in this scene is reproduced, with slight differences, in three other vase-paintings of the same subject, given in Gerhard, *A. V.* iii, pl. 202.]

(*b*) **Combat of Achilles and Memnon in the presence of Thetis and Eos. Achilles** is as in (*a*), except that his helmet has cheek-pieces lowered and a nasal; inscription as before. **Memnon** is bearded, and has his mouth open, as if shouting: he rushes forward, covered with his shield foreshortened (device, a bull's head, half seen), with a sword drawn back in his r. hand; his armour is the same as that of Hector; beside him, his name, ИOИMƎM, Μέμνων. On the l. **Thetis** rushes forward, her r. hand raised, her l. extended, as if she were clapping her hands; her hair is long and brown, and confined with a fillet; she has a long chiton, a mantle over her shoulders, raised high around the back of the neck in a shell form (cf. the Amphitritè in the Euphronios cup, Klein, *Euphronios*,[2] p. 182), and bracelets; beside her, her name, ΘETIS, Θέτις. On r., **Eos** runs forward, with her r. extended, and with her l. hand tearing her hair (cf. E 77); she wears a long chiton decorated with crosses and a band of zigzags at knee, a mantle fastened on her r. shoulder, a fillet and bracelets; beside her, her name, ƧOƎH, Ἕως.

[For the orthography of Eos' name, cf. Millingen, *Anc. Uned. Mon.* i, 6; Kretschmer, *Gr. Vaseninschr.* p. 98.]

E 469. CRATER. Ht. $27\frac{1}{2}$ in. Diam. $20\frac{1}{4}$ in. Found in 1860 at Altamura (anc. Lupatia). Castellani, 1873. Heydemann, *Gigantomachie* (6th *Hall. Progr.*), gives *a* only; *Bull. dell' Inst.* 1869, p. 245; Mayer, *Giganten*, p. 302, no. b; p. 311, no a*; p. 323, no. g*; p. 328, no. f*; p. 333, no. e*. Part of the body is broken away. Large style (cf. the similar vase in *Mon. dell' Inst.* xi. pl. 14, and *Ann. dell' Inst.* 1880, p. 48). Purple wine, taeniæ, flames of thunderbolt and torches, stalks of corn and ivy-leaves. Brown inner markings and wash for parts (*e.g.* wings of car). Bold foreshortening occurs in the drawing of the legs of giants in *a*. Eye in profile. Below, in band, sets of three mæanders separated by red cross squares; round the shoulders, tongue pattern; above the neck, on a moulding, over *b*, ivy pattern; over *c*, a wreath of laurel ending in a central knot. Above these, a broad pattern of alternate palmette and flower, upright; round the lip, egg pattern. Other patterns as E 468.

1. In a frieze round the body, **Gigantomachia.** The composition divides into six pairs of combatants; the action proceeds from l. to r. First on the l. is **Dionysos**, bearded, with long hair wreathed with ivy, sleeved chiton decorated with stars reaching to calf, high boots with flaps, and panther-skin knotted over chest; in l. hand he holds forward a vine; with the butt-end of his thyrsos (according to Heydemann, a torch) in r. he strikes a bearded **Giant** who has fallen on his knees to r. and looks round, while the **panther of Dionysos** bites him in the biceps of his spear-arm; he has a helmet with raised cheek-pieces and decorated with honeysuckle, a cuirass decorated on shoulder-piece with star and snake and a square plaque with a cross on the centre of his chest, and scale pattern round the body. His figure is partly hidden by that of **Athenè**, who, wearing a similar helmet, extends her ægis as a shield, and with couched spear attacks her foe; she wears a long sleeved chiton, a fringed diploïs decorated with stars, with an apoptygma; the ægis is fringed with snakes, and has a central medallion also fringed with snakes, and containing the Gorgoneion. Her opponent has fallen on his knees to r., and with shield on l. arm (seen in perspective) and sword (copis) brandished over his head, turns *en face*, striking at Athenè. He is armed and dressed as the last; his helmet has the cheek-pieces lowered, and on the crown a Pegasos springing upwards towards an inverted palmette (silhouette); at the back are two palmettes at the side of the crest; his cuirass has on the body a central square of scale pattern, and on the chest a square of pattern like courses of masonry; his shield is black outside and inside, with a rim of red. Behind this figure, **Zeus** strides forward with his eagle on his outstretched l. hand, and brandishing aloft in his r. his thunderbolt; he is bearded, with long hair looped up and wreathed, short chiton with apoptygma decorated with borders and fringe and pattern of stars, and a mantle hangs from his l. arm. His opponent falls to r., but turns in back view, protecting himself with his shield (device, a snake, seen in perspective), and

thrusting at Zeus with his spear; he is dressed and armed like the last, but his helmet has, in place of Pegasos, a Centaur galloping with club or tree uplifted in both hands; his cuirass has a central panel of ashlar pattern. Next on r. is **Hera** with radiated stephanè, long fringed chiton, over which is a diploïs with apoptygma; she holds forward in her l. a scabbard (?), and in her r. upraised a sword, of which only the handle is shown, terminating in a knob. The **Giant** at whom she aims the blow falls on his l. knee to the r. and looks up at Hera; though his sword is drawn from the scabbard in his l., the point is averted from her, and he seems to make no resistance; he alone of the Giants is beardless, and has a broad fillet round his long hair, a short chiton, and cuirass with eight-rayed star in panel on chest, central square of scale pattern on body, and palmette on each shoulder-piece. Behind him **Apollo** strides forward, holding bow in l. drawn back, and striking with sword uplifted in his r.; he is beardless, wreathed with laurel, and wears a short starred chiton with mantle over shoulders and quiver at back. Of his opponent, only the crest of his helmet, his r. forearm, and part of his legs are preserved; he is in the act of falling backwards to r., and with r. arm bent across his face thrusts feebly with his spear at Apollo. Between this group and the figure of Dionysos there is space for two figures; of these are preserved the upper part of a left hand grasping a bow, and the lower part of a r. foot with drapery, evidently belonging to a figure of **Artemis**; and, beside Dionysos, the l. foot of a **Giant**, bent, with the toes resting on the ground, who must have been striding forward.

[The figure here described as Hera has also been called Artemis (Trendelenburg, *Gigant. des perg. Altars*, p. 54; Baumeister, *s.v. Pergamon*, p. 1263); the object in her r. hand is there named a plectrum.]

2. (*a*) On the neck, above the obverse, **The sending of Triptolemos**. In the centre, **Triptolemos**, with long hair, wreathed, long chiton with sleeves and himation, is seated to r. in the winged car, holding in his l. ears of corn and sceptre upright, and with his r. pouring wine from a phialè. The seat of the car is supported by two oblique stays, which rest in a V-form on the axletree, and terminate above in a volute. On the r. **Persephonè** stands *en face*, looking to l. and pouring wine upon the ground from an oinochoè; in her l. she holds a torch over her shoulder; her hair is looped up with a fillet. Behind her, **Demeter** stands to l., holding a torch horizontally at her side in her l., and extending ears of corn in her r.; her hair hangs loose from a radiated stephanè. Behind her is a bearded man with hair looped up with a fillet, resting his r. on a knotted staff. Behind Triptolemos is a woman in a saccos, holding a torch at her side horizontally in her l., and extending her r. towards Triptolemos. On the l. a bearded man, wreathed, leaning forward against a staff. Behind him, a fluted Ionic column with entablature; behind it, a diphros half-seen, cut off by the border. All the figures wear long sleeved chiton and himation Persephonè has a chiton with apoptygma and diploïs, all bordered and fringed and covered with V-shaped marks.

(*b*) **Victorious Kitharœdos.** In the centre is a thymelè of three steps, on which a bearded kitharist stands to r., in a long foldless chiton and with fillet bound round his long hair, playing on a large kithara. Beside the foot of the thymelè on the r. a boy stands to l., wrapped closely in his himation, perhaps the singer. On each side a **Nikè** flies with a taenia in both hands towards the kitharist; the one on l. has a dress like that of Persephonè in (*a*), and long hair with a fillet; the other has a long sleeved chiton undergirt, and hair looped up with fillet. On the l. a bearded draped man leaning on a knotted staff, and at each end of the scene a similar figure holding a staff upright, look on. On the extreme r. is a fluted column reaching to the upper border.

[For this scene cf. a vase in Bologna, 3rd *Hall. Progr.* p. 52, no. 7, where the two Nikae and the boy recur.]

E 470. CRATER. Ht. $20\frac{3}{4}$ in. Diam. $11\frac{1}{2}$ in. Magna Græcia. Durand Coll. no. 410; Pourtalès Coll., 1865 (*Cat.* 226). Raoul-Rochette, *Mon. Ined.* i, pl. 60, p. 321 ff.; *Arch. Zeit.* 1848, pl. 14, 2; Overbeck, *Her. Bildw.* pl. 27, no. 4, p. 641; all these give (*a*). For (*b*), see Rochette, *loc. cit.*, p. 323; Welcker in *Rhein. Mus.* iii, p. 493; and *Arch. Zeit.* 1848, p. 215, note 40. See also *Arch. Zeit.* 1866, p. 245*; *Bull. Arch. Nap.* 1858, p. 146; Heydemann, *Iliupersis*, p. 19, and p. 29, note 4; Daremberg and Saglio, i, p. 787 (figure of Athenè). Late style. Surface discoloured by fire. Below, a band of mæanders broken by chequered squares; round shoulder, tongue-pattern; on moulding above neck, band of oblique pairs of palmettes addorsed. Below handles, double palmette with tendrils. On moulded sides of handles, ivy pattern.

(*a*) **Ajax seizing Cassandra at the Palladion.** The image of the goddess stands in the centre on a double plinth; the feet, which are only suggested in the drawing, are close together; the pose is that of an archaic xoanon, but the drapery, r. arm and head, are quite free in treatment; the image stands *en face*, dressed in a long chiton with apoptygma, of which the skirt is decorated with a central band and two vertical rows of circles, and a short calathos spreading outwards; the spear is held across the body, as though she were striking downwards to r., and the shield has for device a horse (? seen in perspective) galloping to l.; the hair is arranged over the forehead in a row of large formal curls. At the base of this on the r. a woman (in the act of fleeing to l.) has fallen and extends both arms to l., one on each side of the statue; on the l. another woman flees, looking back and extending both arms; these two figures (perhaps Medesicastè and Polyxena) are dressed in Doric chiton with apoptygma, and saccos. On the r. **Ajax**, beardless, with helmet tilted back, short chiton, cuirass, mantle at back over arms, spear and shield (device, a snake coiled, to l.), runs to l., pursuing **Cassandra**, who extends both arms towards the Palladion; his r. hand already grasps her long hair; she wears long chiton with sleeves undergirt.

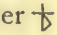
[For the calathos worn by Athenè, cf. G 17 and a coin of Ilion in Müller-Wieseler, *Denkm. d. a. Kunst*, ii, 21, 221.]

(*b*) **Departure of a youth.** On the l. **Nikè** stands *en face* in long sleeved chiton, himation fastened on r. shoulder, hair looped up with dotted fillet, wings spread on each side, resting l. on the edge of a shield, and holding in r. an oinochoè; she looks to r. towards a youth in a short girt chiton, and radiated fillet, with mantle on l. arm and petasos hanging at back, two spears in his l. hand, who holds out in r. a phialè towards her. Behind him a bearded man wreathed with laurel, wearing long sleeved chiton and himation, who looks on, holding upright in his r. a staff; his hair has probably been white, now faded. On the r. stands a woman holding a sceptre upright in her r.; she wears a long sleeved chiton and an himation, and her hair is looped up with a radiated stephanè decorated with mæander pattern.

E 471—491. CRATERS WITH COLUMNAR HANDLES (KELEBÆ).

E 471. KELEBÈ. Ht. 12⅛ in. Diam. 10 in. Apulia (?). Blacas Coll. Late stage of severe style. Edge of hair dotted. Brown tie on altar. Eye archaic. At the bottom of the body, rays; on the neck, linked lotus-buds.

(*a*) **Offering to Dionysos.** Before a bearded **term of Dionysos**, standing to l. on a plinth, is an altar in the form of an Ionic capital, with necking of egg pattern. Beside this in the background stands a bearded man in a himation, with a knotted crutch-staff on his l. arm, who holds up in his r. towards Dionysos a short rod (like a flute?). The statue has long hair, and a square mark drawn in outline on the shoulder.

(*b*) Draped ephebos leaning on a staff to l. On the foot an incised character ; on the upper surface of one handle is incised E^{Δ}.

E 472. KELEBÈ. Ht. 17½ in. Diam. 15¼ in. Gela, 1875. Much injured, but (*a*) is complete except that the upper part of Thetis' head and her l. arm are broken away. Large style. Purple wreath. Fine brown inner markings, and folds of the upper part (not apoptygma) of Peleus' chiton. Eye in transition type. The hair of Peleus is edged with single wavy lines. Below, a thin purple line. Round the lowest part of the body, rays; round the neck, linked lotus-buds.

(*a*) **Peleus seizing Thetis. Peleus,** beardless and wreathed, with short chiton and apoptygma, striding forward from l., has locked his arms around the body of **Thetis,** his hands clasped on her l. shoulder. She moves away to r., looking round to l. and extending her r. arm, on which is an arching snake which bites the back of Peleus' head. She wears a long chiton, over which is a second long chiton of thicker material, undergirt and with apoptygma, decorated with rows of dots and zigzags, and a necklace of beads.

(*b*) A **Seilenos** running at full speed to l., with one arm extended in front, the other behind, like the runners in the short foot-race on Panathenaic amphoræ (*e.g.* B 137 and B 611).

E 473. KELEBÈ. Old No. 1266. Ht. $15\frac{1}{4}$ in. Diam. $13\frac{3}{8}$ in. Steuart Coll., 1846. Roscher, *s.v. Kaineus*, p. 894; Hartwig, *Meistersch.* p. 546, note 1, and p. 552, note 1; *Bonner Studien*, p. 252, no. ix. Severe style. Purple fillets, leaves on tree, blood, and wreath. Brown inner markings, folds of chiton, and wash on shoulder-pieces of cuirass. Eye archaic (inner angle open). Hair edged with wavy brown lines. Ornaments as E 476.

(*a*) **Kaineus slain by Centaurs.** The Lapith is half-buried in the ground, and is visible only from a little below the waist upwards. He has a short chiton, a cuirass of which the body is of skin (indicated by small circles), a helmet with raised cheek-pieces decorated with a dotted spiral, a scabbard, and shield (device a tripod) seen in perspective, the lower edge partly buried in the ground. He is *en face*, but looks upward to l. as he plunges his sword into the equine belly of the **Centaur,** so that the blood gushes out. This Centaur has raised in both arms a rock over the head of Kaineus, but as he feels the wound he rears up, with mouth open as if he were exclaiming, and seems to drop the rock. The other **Centaur** on the r. rears up with forefeet planted on the shoulders of Kaineus, and l. hind foot striking at his shield; with both arms he swings a great rock above his l. shoulder, hurling it down on the Lapith. Behind him a large pine-tree lies obliquely across the design. Both the Centaurs have long wavy hair and bushy beard; the wounded one is bald over the temples, and has the ends of his hair tied with a fillet. On the l. a second **Lapith** with shield (half seen, in perspective; device, a horse galloping to l. in silhouette) and uplifted spear charges to l., attacking a foe who is not shown; he has a helmet of which the crown is in silhouette, with a spiral ornament in red, and a heavy sword at his thigh. He may be advancing to the help of the Lapith in

(*b*) **Combat of Lapith and Centaur.** The **Centaur,** wreathed and bald over the forehead, charging forward to l., thrusts with both arms the root-end of a pine-tree into the chest of the **Lapith.** Blood gushes from the wound, and the warrior, who vainly tries to protect himself with shield and sword, falls with bent knees to the l. His body and head are *en face*, the crest of his helmet (which covers all but the edge of his beard and three tresses of long hair on each shoulder) drawn heraldically with both sides showing; his scabbard hangs at his side.

[The l. foot of the Lapith has the heel raised, and the toes bent under, pressing on the ground; cf. the similar motive in the replicas of the Discobolos of Myron. On the foot incised characters, see Old Catalogue, pl. C. 1266.]

E 474. KELEBÈ. Ht. $17\frac{1}{8}$ in. Diam. $14\frac{1}{2}$ in. Agrigentum. Blacas Coll. Late stage of severe style. Purple wreaths. Brown inner markings and hair on cheek. Edge of hair dotted. Eye archaic. Ornaments as E 476, but the neck and the upper surface of lip black, and there are no rays below the designs; on the vertical surface of the lip is a frieze of animals, a lion and boar confronted, twice repeated over each design.

(*a*) Four ephebi wreathed with vine going to a symposion. They move in single file to r.; the first holds on his l. a cotylè, in his r. a staff; the second looks back, extending his l. covered with his mantle, and brandishing in his r. a staff; the third leans back, playing on the flutes; the fourth walks with a staff in his l. hand; the first and fourth have a mantle on the l. arm; the flute-player has a mantle hanging at his back over both arms.

(*b*) Three draped ephebi, two to r., staff in hand, facing one to l. who leans forward against his staff. The one on l. wears a fillet with vertical piece over the forehead.

E 475. KELEBÈ. Ht. 17½ in. Diam. 15 in. Gela, 1875. Much injured. Late stage of strong style. Purple fillets. Brown inner markings. Eye in transition type. Hair edged with short wavy lines. Patterns as E 476.

(*a*) **Revel.** A bearded man holding a staff, with a mantle hanging from his l. arm, moves to r. beside a youth, in long Ionic chiton and mantle, playing on flutes, on whose l. shoulder he places his l. hand. He looks back at a youth on l. in a mantle, who grasps him by the r. shoulder, and who raises his r. with a gesture of surprise. On the r. a bearded man in a mantle walks to l., resting his r. on a staff. All these figures wear a broad fillet.

(*b*) Three draped ephebi wearing fillets; the one on r. holding a staff, and the central one, holding a strigil, look to l., facing the third.

E 476. KELEBÈ. Ht. 19⅛ in. Diam. 15½ in. Gela. Dennis, 1863. Late stage of large style with errors in the proportions of the figures. Surface injured by fire. Brown inner markings and hair on cheek of youth. Hair edged with brown strokes. Eye in profile. Articulation of bone between breasts indicated by parallel brown lines. Below, a thin red line; on each side of each design, ivy pattern; above, tongue pattern; forming panel. Round the neck and on the upper surface of the lip, linked lotus-buds; round lip, ivy pattern; on the upper surface of each handle, a palmette. All these patterns black on red.

(*a*) **Return of a warrior.** A wreathed bearded man with mantle over his legs, holding sceptre upright in his l., is seated to r. in a chair. Before him stands a young warrior in short chiton, cuirass with heavy black flaps, and shoulder-piece ornamented with a star, mantle around waist, helmet tilted back, and shield (device, a deer bounding to l., silhouette on black line), seen in perspective; he stands *en face*, holding a spear upright in his r., and looks down at the seated man. Behind him **Nikè**, in girt Doric chiton schistos, with necklace and bracelets, her hair looped up over her ears, and radiated stephanè with large egg pattern, stands *en face*, but looks at him, holding up on her r. a fluted phialè; in her l. hangs a jug; beside her on r., an altar with necking of egg pattern, half-seen. On l. a bearded man in short chiton, with petasos at back, and panther-skin hanging from his neck, stands looking on, raising his r. in surprise; in his l. he holds upright a spear. Above the seated figure the lower half of a shield is visible; above Nikè is an uncertain object.

(*b*) Bearded man and three ephebi. The man stands on l., offering in his l. a purse to an ephebos who stands *en face*, holding upright in his l. a spear, but who looks at him; above hangs a pair of halteres. On r. two ephebi conversing. All these figures wear himatia, and have one hand on the hip.

E 477. KELEBÈ. Old No. 1269. Ht. $15\frac{1}{4}$ in. Diam. $12\frac{7}{8}$ in. Hamilton Coll. D'Hancarville, ii, pl. 126; Inghirami, *Vasi Fitt.* iii, pl. 205; Millingen, *Anc. Uned. Mon.* pl. 14; Moses, *Collection of Anc. Vas.* pl. 18; Harrison and Verrall, p. lxix; Roscher, *s. v. Kephalos*, p. 1102, fig. 3; Baumeister, p. 483; Usener in *Rhein. Mus.* 1868, p. 337; Roscher, *Selene u. verw.* ch. 10. Late stage of large style. Purple cord and ground-line. Brown inner marking and edge of hair. Eye in profile. Ornaments as E 476.

(*a*) **The death of Procris. Procris,** in a short chiton which leaves her r. shoulder bare, falls wounded to r., with her l. hand and knee on raised ground; with her r. she vainly tries to pull out the spear which has pierced her beside the r. breast; her head, *en face,* falls on her r. shoulder, and her eyes are closed; above her to the l., a Harpy (?) waiting for her soul. On the l., **Kephalos,** with chlamys and petasos at back, resting r. on a club, stands *en face,* looking on, beating his forehead with his l. with a gesture of sorrow. His hound, which he holds by a cord round its neck, stands with nose raised, sniffing at Procris. On the r. **Erechtheus,** the father of Procris, rushes forward, extending his r. arm with a gesture of dismay; he is bearded and wreathed and has a mantle, and a sceptre along his l. arm.

(*b*) Three draped ephebi conversing: the central one looks to r., the two others staff in hand.

[Baumeister, p. 484, suggests that the human-headed bird is a Harpy. For the whole scene, cf. Ovid, *Met.* vii, 840.]

E 478. KELEBÈ. Ht. $18\frac{3}{8}$ in. Diam. $15\frac{1}{2}$ in. Agrigentum. Blacas Coll. De Witte, *Cab. Durand,* no. 246. Late stage of large style. Purple fillets. Brown inner markings. Ornaments as E 483.

(*a*) **Departure-scene.** In the centre a youth with hair looped up behind with fillet and falling over ears, a petasos at back, a mantle over both arms, and two spears in l., grasps the hand of a bearded man wreathed with laurel and holding sceptre upright in l. who is seated in a chair to l.; he wears a long chiton and a bordered himation. Behind him stands a woman in a mourning attitude, her r. hand supporting her chin, the elbow resting in the palm of her l. hand; she wears a Doric chiton with apoptygma, a fillet, and a veil or mantle passing over her shoulders and the back of her head. On the r. stands a bearded man with long hair, wreathed with laurel, wearing an himation, who has a spear along his l. arm, and raises his r. hand in surprise or grief. On the l. a youth stands looking on, wearing himation and fillet, and holding spear upright in his r. hand.

(*b*) Three draped ephebi. One in centre moves to r., looking back and holding up on his l. a cotylè; the other two rest r. hand on a staff; each wears a fillet.

E 479. KELEBÈ. Old No. 1274. Ht. $16\frac{1}{2}$ in. Diam. $14\frac{1}{8}$ in. Steuart Coll. Style and ornaments as E 478. Purple grapes, vine-leaves, flames and wreaths. Brown edges of hair and dots. Around lip, a frieze of animals, on each side two groups of lion on r. springing towards a boar.

(*a*) **Dionysos, Satyr, and Mænads. Dionysos,** bearded, with woollen fillet and wreath, long hair passed through a tie, long dotted chiton with sleeves, and mantle, walks to r., holding up in l. a long vine-stock, with branches spreading over the design, and in r. a cantharos (black silhouette against his body). He is preceded and followed by a **Mænad** in long chiton and himation holding a torch, each looking back to l.; the foremost one has a torch in each hand, and wears a sphendonè ; the other has a dotted chiton, with double central stripe, and a saccos. On the r. a **Satyr** stands to l., wreathed and closely draped in a himation, resting r. on staff.

(*b*) Two ephebi wreathed and draped, resting r. on staff, confronted ; between them a woman in long chiton and himation closely draped, hair looped up with fillet, points forefinger towards the one on r., whom she addresses.

E 480. KELEBÈ. Old No. 1276. Ht. 17 in. Diam. 14 in. Pizzati Coll. Gerhard, *A. V.* iii, pl. 152, p. 8 ; Roulez in *Bull. de l'Acad. de Brux.* viii, pt. 2, p. 139 ; *J. H. S.* xi, p. 345. Style and patterns as E 478 ; but upper surface of lip black. The foot has been anciently riveted to the body.

(*a*) **Boreas pursuing Oreithyia. Boreas**, bearded and winged, in Thracian dress (alopekè, voluminous zeira with heavy embattled patterns covering both arms, and high, skin boots), pursues **Oreithyia,** who flees to r., looking back, wearing long chiton, mantle covering both arms, and saccos. On each side is a girl (companion of Oreithyia) similarly dressed ; the one on r. moves towards her, raising her r. hand in surprise ; the one on l. moves away to l., looking back ; the skirt of her chiton is covered with crosses ; both have their hair knotted behind, with a fillet.

(*b*) Three draped ephebi. The central one, closely draped, moves to r., looking back at one who, with open mouth and hand raised as if speaking, follows him ; the one on r. stands looking on, holding a staff.

E 481. KELEBÈ. Old No. 1273. Ht. 13⅞ in. Diam. 10⅞ in. Nola. Durand Coll. no. 866. Design careless, but spirited. Ornaments as E 483, but around the lip a frieze of animals, black silhouette on red ; a lion couchant on l. and boar confronted, twice repeated each side. The upper surface of the lip plain black.

(*a*) **Three Thracians.** Two youths dressed in alopekè and heavy zeira with large embattled patterns, holding two spears in r., march from l. towards a third similarly dressed and armed who stands facing them on r. ; the foremost of the two looks back at his companion.

(*b*) Three draped ephebi leaning on staves ; two to l. face the third.

E 482. KELEBÈ. Old No. 1275. Ht. 16¼ in. Diam. 12¾ in. Payne Knight Coll. Style and patterns similar to E 486. Around the lip, a frieze of animals in black silhouette on red ground, carelessly drawn ; on each side is a lion springing to l. between two boars galloping towards it.

(*a*) **Thracians charging.** Two youths in alopekè, short girt chiton, high leather boots, and zeira with heavy embattled designs fastened on chest and floating behind, charge to r., each with two spears in r. The foremost runs on foot, and has a crescent-shaped shield of wicker-work (indicated on the inside by crossed diagonals in brown) on his l. arm ; the end of his zeira hangs over his r. forearm ; the other is on horseback, and has his spears couched. Between them hangs a bucranion (?) covered with a festooned taenia.

(*b*) Three draped ephebi. One on r. stands with r. on hip, conversing with another ; the third on l. looks on, leaning on a staff. On l. of central figure hangs a pair of halteres ; on r. a ball (or perhaps an exaggerated aryballos with straps).

E 483. KELEBÈ. Old No. 1271. Ht. $10\frac{7}{8}$ in. Diam. $8\frac{1}{8}$ in. Towneley Coll. Passeri, *Pict. Etr.* ii, pl. 107. Late and careless, but spirited. Purple fillets, and line below the designs. Each design is in a rectangular border ; below, thin red line ; on each side, pattern of dots ; above, tongue pattern. On neck and upper surface of lip, linked lotus-buds ; on upper surface of handles, palmette. Round lip, double row of dots.

(*a*) **Armed foot-race.** Two athletes with helmets (cheek-pieces covering the cheek) and shield (device, a figure like the bearer, in silhouette, the crest of helmet in outline) running at full speed to l., one slightly in advance of the other ; the r. arm is bent, the hand projecting in front of the shield. On the l. a bearded man, the athlothetes (?), stands, with himation and fillet, holding upright in r. a long wand.

(*b*) Three draped ephebi : two on the l. seem to be conversing with one on r. who faces them, and whose mantle covers the back of his head and the lower part of his face. The one on l. holds a staff ; each wears a fillet with vertical piece over the forehead.

E 484. KELEBÈ. Old No. 1272. Ht. $15\frac{7}{8}$ in. Diam. $11\frac{7}{8}$ in. Hamilton Coll. D'Hancarville, iv, pl. 29. Style and ornaments like E 483. Purple wreaths and fillets.

(*a*) **Procession from a banquet.** First on r. is a bearded man in an himation with a staff, who looks back, waving his r. over his head ; next, a youth in long chiton and himation playing on flutes ; then a bearded man like the first, also looking back and waving his r. arm in the air ; and last a youth in himation with a staff, holding up in his r. hand a cotylè. All wear wreaths.

(*b*) Three draped ephebi. The one on l. holds up his r. towards the other two, who are confronted ; the one on r. holds up in his r. a staff ; each wears a fillet.

E 485. KELEBÈ. Old No. 1268. Ht. $12\frac{7}{8}$ in. Diam. $9\frac{7}{8}$ in. Nola. Durand Coll. no. 701. Gargiulo, *Raccolta*, pl. 119 ; Inghirami, *Vasi Fitt.* iii, pl. 275 ; Panofka, *Bild. ant. Leb.* pl. 1, fig. 5 ; Baumeister, p. 1432. Style and ornaments as E 483. Purple wreath and fillets.

(*a*) **Riding lesson.** A horse standing to the l. is being mounted by a nude boy, who has grasped the mane and thrown his r. leg over the back, but seems to be falling off ; he looks to r. at a bearded man, wreathed and bald over the forehead, who stands on the off-side of the horse's hind-quarters and assists him with the r. hand in the small of his back ; the l. hand of the bearded figure rests on a staff, and he wears an himation. On the r. is an ephebos closely muffled in his himation, from which the r. hand projects beneath the chin; he wears a fillet.

(*b*) Three draped ephebi. One moves to r., looking back, between two confronted, resting r. hand on staff; each wears fillet.

E 486. KELEBÈ. Ht. 13⅜ in. Diam. 11 in. Nola. Blacas Coll. Style late and careless. Yellowish-white is used for wreath and fillet of flute-player and flowers. Round the lip, in black silhouette on red, two pairs of animals, a lion and boar, stepping towards each other.

(*a*) **Symposion.** Two bearded men recline to l. on two couches, leaning l. arm on striped cushions; the one on the r. has a broad radiated band (ampyx?) tied in a bow behind the ear, with end hanging down; he raises on his r. a phialè, addressing his companion, who turns towards him, holding up in his r. by the stem a large kylix; this one is wreathed, and has his l. arm wrapped in his mantle; both have the legs draped. In the foreground between the two a flute-player stands to r., playing on flutes; she wears a long chiton with apoptygma, and her hair is looped up with a radiated fillet. In the background hang a taenia (on l.) and a ring-shaped object (wreath?). In front of each couch is a table, on which is a dish with flowers.

(*b*) Three draped ephebi. The one on l. moves away to l., looking back at the other two; his r. arm projects over the border of the design. The central one holds a staff. In the field hangs a pair of halteres.

E 487. KELEBÈ. Ht. 14½ in. Diam. 13¼ in. Santa Maria di Capua. Temple Coll. (*b*) is much injured. Style and ornaments as E 482. Purple fillets and wreaths. Brown markings.

(*a*) A **Seilenos** is occupied in piling up, on the r. hand side of the design, large bundles covered with netting; two already lie piled up, and he is resting the third on end on the others preparatory to laying it down. The bundles are nearly the height of a man, and therefore too long for cushions or journey-bags (cf. the bags of silphium on the Arkesilaos cup, *Mon. dell' Inst.* i, pl. 47). On the l. a bearded man in long chiton and himation looks on, holding a staff upright in his r. hand. Between them a sybenè hangs in the field.

(*b*) **Paidotribes and athletes.** In the centre a bearded wreathed man in an himation, holding staff in r. and a castanet in his l., moves to r., looking back at a nude ephebos, who moves away to l. looking back, holding in each hand a boxing-thong (himas). On the r. a similar figure stands with a thong in each hand. Both the ephebi wear fillets.

E 488. KELEBÈ. Old No. 1267. Ht. 14½ in. Diam. 11½ in. Towneley Coll. Style and ornaments as E 483. Purple fillets. Brown inner markings and shading of lyre, &c. Round the lip, on each side, two groups of a lion springing (to l.) and a goat browsing, confronted.

(*a*) **Revel.** Two ephebi and a woman dancing to r. The woman in the centre, with a long sleeved chiton and himation, and hair looped up behind with a fillet, plays on the flute. The youth on r. stands *en face*, with legs wide apart, looking to l., and playing on a chelys, to which a flute-case (sybenè) is attached;

a mantle floats back from his arms, and he wears a woollen fillet with ivy-leaves attached. The one on the l. advances as if to attack an enemy, with staff grasped in r., and l. arm covered with his mantle held up before his face as a shield; he wears an ivy-wreath. The figures at each side overlap the border.

(*b*) The same repeated.

E 489. KELEBÈ. Ht. $14\frac{3}{4}$ in. Diam. $11\frac{1}{2}$ in. Nola. Blacas Coll. Durand Coll. no. 637. Style and ornaments as E 486. Purple wreaths and fillets.

(*a*) **Procession from a banquet.** In the centre a flute-player and a bearded man move to r. side by side; she wears a long chiton with sleeves and himation, and her hair is looped up with a fillet; he looks back at her, carrying in his r. a staff, on his l. a cotylè. On each side an ephebos with a staff moves to l., looking on and raising his r. hand. All the men are wreathed and wear himatia.

(*b*) Three draped ephebi: exactly as in E 486.

E 490. KELEBÈ. Old No. 1277. Ht. $12\frac{1}{2}$ in. Diam. $9\frac{7}{8}$ in. Hamilton Coll. Passeri, *Pict. Etr.* iii, pl. 235; Inghirami, *Vasi Fitt.* iv, pl. 328; D'Hancarville, iv, pl. 64; *Él. Cér.* ii, pl. 69, p. 208; 'Εφημ. 'Αρχ. 1886, pl. facing p. 3 (cf. ibid. pl. 1); *Arch. Zeit.* 1869, p. 41; Overbeck, *Kunstmyth.* (Apollo), pp. 334, 523. Yellowish-white is used for jewellery, flames, fillet, laurel-berries, and hair and beard of Marsyas. Late style. Patterns as E 483.

(*a*) **Contest of Apollo and Marsyas.** Towards the l. **Marsyas**, a wreathed Seilenos with shaggy skin indicated by white dots, white hair and tail, is seated on raised ground to r. playing on the flutes; below, a wreathed diota lying on its side. On the r. **Apollo** stands confronting him, leaning forward with his r. foot resting on higher ground, a mantle around his arms and waist, a long laurel-branch resting against his l. shoulder. He is beardless, and has long hair wreathed with laurel and fastened with a fillet, and in a knot behind; he raises his r. hand with bent forefinger, as if addressing Marsyas. Between these two in the background **Athenè** moves uphill to l., looking downwards at the ground to r., and with r. hand raised and open, as if she had just thrown the flutes away; she wears a long Doric chiton schistos, an ægis decorated with a pattern of crossed lines forming chequers of black and red, and from which two snakes project on the shoulders, earrings, bracelets, necklace, and girdle of beads; on her l. shoulder she carries a spear; her hair is looped up beneath a helmet tilted back, which has an upright sprig of olive on each side. On the l. on higher ground **Artemis** is seated to l., looking on; she has a long torch on her l. arm, a long chiton decorated on breast and skirt with wave pattern, a radiated stephanè, earrings, a necklace of beads, and bracelets.

(*b*) Three draped ephebi with fillets. One on r. holding a staff confronts the central one; on l. a third moves away, looking back; beside him hang a pair of writing-tablets bound round with a cord; each wears a fillet.

E 491. KELEBÈ. Old No. 1270. Ht. 10½ in. Diam. 7½ in. Magna Græcia. Durand Coll. no. 313. Stephani, *Compte-Rendu*, 1868, p. 46, no. 66; Overbeck, *Kunstmyth.* (Apollo), p. 403. Style and ornaments as E 483. Brown shading of tripod.

(*a*) **Contest of Apollo and Heracles for the tripod. Heracles,** bearded, holding up club in r., runs to r. with the tripod under his l. arm; he looks back at **Apollo,** beardless, with long hair, who runs after him, grasping a leg of the tripod in each hand. On the r. **Athenè** and on l. a veiled goddess stand looking on, the latter raising both hands in surprise. Athenè places her r. hand against the club of Heracles, and has a long bordered chiton and diploïs, dotted ægis with large Gorgoneion, a helmet with raised cheek-pieces, and a spear held upright in l. The veiled goddess is dressed in a long chiton and a mantle which passes over the back of her head; it is difficult to decide whether she raises her l. hand with the fingers spread out, or whether she holds a torch in her l. hand, the drawing being very defective here.

(*b*) A woman in long chiton and himation, with hair looped up, moving to r., looking back, between two draped ephebi staff in hand.

E 492–506. BELL-CRATERS (Shape as Vol. IV., Fig. 1).

E 492. BELL-CRATER. Ht. 16½ in. Diam. 16¼ in. Formerly in the Second Hamilton Coll. Nola. Pourtales Sale, 1865. *Cat.* no. 157. *Cab. Pourt.* pl. 27, p. 91; Millin-Reinach, *Peint. de vases*, ii, pl. 13; Millin, *Gal. Myth.* pl. 57, no. 228; Dubois-Maisonneuve, ii, pl. 13; Inghirami, *Vasi Fitt.* i, pl. 65; Guigniaut, *Religions de l'Ant.* pl. 114, no. 438; Creuzer, *Symbolik*, iv, 1, pl. 9; *C. I. Gr.* 7440; Heydemann, *Satyr- und Bakchenn.* p. 16. Cf. Raoul-Rochette, *Mon. Ined.* p. 230; Jahn, *Vasenb.* p. 19; Gerhard, *A. V.* i, p. 210; Heydemann, *Dionysos' Geburt*, p. 23, d; Stephani, *Compte-Rendu*, 1861, p. 19; Dümmler in *Jahrbuch*, 1887, p. 173; Arndt, *Studien zur Vasenb.* p. 74, no. 119; Winter, *Jungere Att. Vas.* p. 70. Large style. Purple inscriptions, ivy-leaves, cord of petasos, fillet in *b*. Brown inner markings, hair of Dionysos, and sandals of Hermes. Below, a continuous band of mæander; above, on a moulding a band of addorsed palmettes, oblique; round the handles, egg pattern.

(*a*) **Hermes confiding the infant Dionysos to the Nymphs. Hermes,** beardless, with fillet, petasos knotted under his chin, chlamys, winged endromides, caduceus in his l. hand, is seated on a rock to r., looking down at the **infant Dionysos,** whom he holds by the body in both his hands. Above them their names are inscribed, HPMEϚ, ῞Ερμης, ΔΙΩΝVϚΩϚ, Διόνυσος. The infant, whose body faces Hermes, turns round to r. and extends both its arms towards a **Nymph,** who stands with l. hand on her hip, and leaning with the butt-end of her thyrsos on the rock; her r. foot is drawn back and rests on the toes: her hair is looped up, and she wears a woollen fillet and an ivy-wreath; above her, her name, MAINAϚ, Μαῖνας. On the l. a second Nymph, **Tethys** (?), stands, leaning forward with l. foot on a high rectangular base, raising her l.

hand as if beckoning to the child; along her r. arm she has a long staff terminating in two forked ivy-branches. Her head and l. shoulder are wanting. Both the Nymphs wear an Ionic chiton and a mantle. Above Tethys, her name, . . ΘVΣ Τή]θυς. The thyrsos of the other Nymph has an ivy-shoot springing upwards from near the butt.

(*b*) **Jumper and ephebi.** Between two draped ephebi, each with a long staff or rod, a nude athlete, holding a jumping-weight (halter) in each hand, prepares to jump to l. The figure on l. wears a fillet with straight piece over the forehead. This figure is much restored.

[For the form H as used for ʽE or ʽH, cf. Robert, *Arch. Märchen*, p. 198, note 1.]

E 493. FRAGMENT of a crater. Ht. 11½ in. Diam. about 14 in. Cameiros, 1864. Large fine style. Purple inscriptions. Below, a band of mæander; above on a moulding, egg pattern.

Perseus, Hermes, Athenè, and sleeping Medusa. On l. **Medusa** reclines at full length upon a sloping rock, asleep, her eyes closed, her head *en face*, l. forearm resting across her body; her features are of the archaic type, the nose broad and squat, the mouth wide, with four tusks projecting above and below, the hair falling low over the forehead and arranged in a bunch over each ear; she wears a short chiton undergirt; and has wings rising from her shoulders and spread out on either side. In the background behind her stands **Hermes,** bearded, looking on, with chlamys and petasos; most of this figure is wanting; beside his head, on l., are parts of what may be his caduceus. On the r. of Medusa **Perseus,** beardless, with long hair, short chiton, wallet (kibisis) hanging from his r. shoulder, winged endromides, and helmet of Hades, advances in a stooping position with averted head, as if about to seize the head of Medusa with his l. and cut it off with the harpè in his r. hand; his helmet is semicircular, with the edge slightly curved outwards, and winged; his body from waist to knees, and both forearms are wanting. Beside him is inscribed his name, ΓΕΡΣΕVΣ, Περσεύς. On the r. stands **Athenè,** with chiton, himation fastened on the l. shoulder by a long pin with carved head, radiated stephanè confining her long hair, and earrings; she has a spear resting against her l. arm, and raises her r. with a gesture of encouragement. Beside her, her name, ΑΘΕΝΑΙΑ, Ἀθηναία.

E 494. FRAGMENTARY BELL-SHAPED CRATER. Ht. 10¼ in. Diam. 1 ft. 6¼ in. Old No. 804*. Millingen Coll., 1847. Raoul-Rochette, *Peint. Ant. Inéd.* pl. 6, p. 401, fol., published the central fragments, without arriving at a definite explanation. He conjectured that the vase had been made at Tarentum, and this has been accepted as a fact by a number of subsequent writers who speak of the "Tarentinische Fragmente." Gerhard, in *Arch. Zeit.* 1845, pl. 35, fig. 2, restores the figures of Heracles, the youth beside him and the female figures on the r. of Lichas (cf. *Arch. Zeit.* 1847, p. 155). The Brit. Mus. Catalogue of Vases (1851), under No. 804*, accepts the explanation of the scene as that of Heracles sacrificing at the altar of Chrysè, but takes the name ΦΙΛΟΣΚΕΤ = Philoctetes as referring to the youth Lichas, whose name Λί[χας] was not then legible. Michaelis in *Ann. dell' Inst.* 1857, p. 243, does not agree with the view of the Brit. Mus. Catalogue as regards the application of the name "Philoctetes," but thinks that it may rather have been meant to indicate in a general way the sacrifice in Chrysè. **PLATE XVI.**

Milani, *Il Mito di Filottete* (1879), pl. 1, fig. 2, reproduces a fragment as given by Raoul-Rochette, *loc. cit.* Flasch, *Angebliche Argonautenbilder*, p. 19, accepts the sacrifice in Chrysè. Mr. Cecil Smith, in *J. H. S.* ix, p. 1 ff., proposed to join the figure of Athenè on to the fragment of a draped figure in front of her, and to regard the whole scene as an ordinary act of sacrifice to Athenè on the Acropolis of Athens. Since then it has been found that the fragments cannot be so joined without destroying the curve of the vase and the proportions of Athenè.

Stephani, in the *Compte-rendu pour* 1869, pl. 4, fig. 1, p. 179, and again, 1876, pl. 5, fig. 1, p. 161, publishes certain fragments of a large vase found at Kertch, and now in St. Petersburg, representing a similar scene of Heracles sacrificing at an altar with two youthful ministrants, of whom the one on the l. is named Lichas, while the one on r. has lost his name, if he had one. Stephani calls him Hyllos, and very rightly explains the scene as the sacrifice made by Heracles to Zeus Patröos at Mount Oeta, as described in the *Trachiniae* of Sophocles, on which occasion both Hyllos and Lichas were present as youths.

Were it not for the presence of Lichas and what appears to indicate the poisoned peplos behind Heracles, taken in comparison with the St. Petersburg fragments, our vase would seem best to represent the sacrifice of Heracles at the altar of Athenè in Chrysè, in accordance with the argument of the *Philoctetes* (ἐν Χρύσῃ Ἀθηνᾶς βωμόν). Among the other vases which illustrate this episode is one which includes a Nikè bringing fruits for the sacrifice. In no other instance, except on the Museum fragments, is Athenè herself present, though that is natural enough in connection with Heracles.

The difficulty caused by the presence of Lichas at a sacrifice in Chrysè is increased when we find in many writers that Philoctetes also had a part in the sacrifice of Heracles at Mount Oeta. For example, Hyginus, *Fab.* 36, after stating that Heracles, when the poisoned peplos took fire, had cast Lichas into the sea, adds, "Tunc dicitur Philoctetes, Poeantis filius, pyram in Monte Oetaeo construxisse Herculi eumque accendisse mortalitatem. Ob id beneficium Philocteti Hercules arcus et sagittas donavit." And again, *Fab.* 102, speaking of the serpent which bit the foot of Philoctetes, he says, "quem serpentem Juno miserat, irata ei ob id quia solus præter ceteros ausus fuit Herculis pyram construere cum humanum corpus est exustum et ad immortalitatem traditum. Ob id beneficium Hercules suas sagittas divinas ei donavit." This appears to have been the current view among later writers, and Sophocles seems to confirm it when he makes Philoctetes claim to have received the bow for services rendered (*Philoct.* 662, and again 784 fol., while in 724 he expressly refers to the pyre as Mount Oeta). Apparently the two legends had become confused in literary sources, and to some extent also by our vase-painter, though no doubt the incident mainly in his mind was the sacrifice at the altar of Athenè in Chrysè.

The drawing is of the finest period, perhaps shortly after the completion of the Athenè Parthenos by Pheidias. The inner markings are of light brown, which is also used for shading the drapery, the aegis and the rocks of the altar. The eyes are in profile, with a curious formation of the eyelid.—[A. S. M.]

Heracles sacrificing. In the centre a burning altar made of unworked stones (ἀργοὶ λίθοι), on which are four tiers of logs laid lengthwise and endwise alternately, with a hook or horn of some animal (cf. E 455) on the top, on the r. of which is the youth **Lichas**, ΛΙ[ΧΑΣ, Λίχας, wreathed, and holding a piece of meat on a spit over the fire; on the l. has been another youth similarly employed; only the top of his head now remains. Apparently it is to this youth that the name, ΦΙΛΟΣΚΕΤ, Φιλο⟨σ⟩κ[τ]ήτ[ης, higher up on the vase refers. Behind the altar is a xoanon of a goddess, draped and surmounting a fluted Doric column with necking, to l. a tree from which hang votive tablets, πινάκια, with designs representing a **Satyr**, a **Mænad**, and **two horsemen**. On the l. stands **Heracles**, wearing a wreath and a himation which passes over his l. shoulder and is wrapped round his legs. Behind him is a piece of drapery which does not appear to be part of his himation, but may possibly represent the poisoned peplos. On the r. of Lichas is part of a draped female figure on a comparatively small scale, which may have been a **Victory**, as on one of the vases with scenes of sacrifice to **Chrysè.** Still further to the r. and closing the scene stands **Athenè,** wearing helmet, the crest of which is supported on a Sphinx, while the front is ornamented with the figure of a Gryphon, recalling the helmet of the Athenè Parthenos (Paus. i. 24, 5). On her breast is the Gorgoneion. In front of her face is the letter N, probably part of her name. On the rev. in the centre is a **Satyr** moving to r., who has been followed by a **Mænad,** draped and carrying a thyrsos, and preceded apparently by another **Mænad** carrying a torch.

E 495. BELL-CRATER. Old No. 1279. Ht. 14½ in. Diam. 16¼ in. Hamilton Coll. This appears to be the vase mentioned in the MS. *Catalogue of Sir W. Hamilton's Antiquities*, 1778, ii. p. 594* ; it is described as having been found at Trebbia, near the ancient Capua ; see *ibid.* for an account of the other objects found in the tomb with this vase. D'Hancarville, ii, pl. 74 ; Inghirami, *Vasi Fitt.* pl. 132. Late stage of large style ; resembling E 453 and 454. Purple inscriptions, wreaths, and taeniae. The fillets in *a* are painted white with yellow markings ; brown inner markings. Below, sets of three mæanders separated by dotted squares ; above on a moulding, egg pattern, and a laurel wreath ; round handles, egg pattern.

(*a*) **Symposion with Cottabos.** Four figures reclining to l. on two couches placed end to end, the adjoining feet resting on the same plinth ; each has a mantle round the legs, a wreath, and a woollen fillet, and leans on a folded striped cushion. The figure on the r., who is beardless, leans back, playing on the flutes ; over him is his name, ΚΛΕΩΝ, Κλέων. The next figure, **Eudicos,** is bearded, and in full face drinks from a kylix in his r. hand ; over him, ΕVΔΙΚΟΣ, Εὔδικος. The next, **Alkimachos,** holds a kylix in his l. hand, and leans back with lips parted and r. hand to his forehead, as if singing ; he is beardless ; over him, ΑΛΚΙΜΑ+ΟΣ, Ἀλκίμαχος. The figure on the l., **Deximachos,** is bearded, and swings on his r. forefinger by its handle a kylix (κοτταβίζων) ; over him, . ΕΞΙΜΑ+ΟΣ, Δ]εξίμαχος. He looks down at a wreathed boy, who, with a small aryballos in his l., and a strainer (simpulum) in his r., moves to the r. beside Alkimachos. Before each couch is a table, from which hang taeniae ; on the one on the r. is a small kylix.

(*b*) Two ephebi, draped and wreathed, to whom a woman in Ionic chiton and mantle, with hair looped up with fillet, comes hurriedly, bringing a fluted phialè on her r. hand. The central figure holds in his r. a staff, and stands *en face,* but looks to r.

E 496. BELL-CRATER. Old No. 728. Ht. 13⅛ in. Diam. 15¾ in. Canino Coll. no. 20. Stephani, *C.-R.* 1859, p. 84, no. 27 ; Gerhard, *Akad. Abhandl.* ii. p. 455, *K* ; Strube, *Bilderkr. von Eleusis*, p. 9 ; Overbeck, *Kunstmyth.* (Demeter), p. 538, no. 23. Later stage of large style ; elongated figures. Purple wine, corn, stem of wreaths, fillets. Brown inner markings. Eye in profile. Below each side, mæander ; above, a moulding, on which is egg pattern, and the same around the handles. Around the lip, a myrtle-wreath.

(*a*) **Triptolemos, Demeter and Corè.** **Triptolemos**, a wreathed youth with long wavy hair and a mantle about his legs, is seated to r. in the winged car, the seat of which has supports in the form of Ionic columns. In his l. he holds upright a striated sceptre surmounted by a flower; in his r. he holds out a phialè horizontally, from which a stream of wine descends. On the r. **Demeter** stands *en face*, but looking at him, holding in her r. an oinochoè from which wine flows, and in her l. a sheaf of corn, both hanging at her side; she wears a Doric chiton schistos, fastened on the shoulders with long upright pins, and her hair is knotted behind with a fillet. On the l. is **Corè**, in long Ionic sleeved chiton and a mantle, with a broad fillet clasped over the forehead, and hair falling loose; her r. hand rests on her hip, in her l. she holds upright a sceptre like that of Triptolemos.

(*b*) **Three athletes.** The central one holds upright in his l. a hurling-rod, and his r. hand rests on his hip; the others move away on each side, looking back, and holding a jumping-weight (halter) in each hand; they wear fillets; the head of the central figure is restored.

E 497. BELL-CRATER. Old No. 1278. Ht. 13⅞ in. Diam. 15¾ in. Hamilton Coll. D'Hancarville, iii, pl. 60; Inghirami, *Vasi Fitt.* iii, pl. 293. Large style. Purple wreath. Brown inner markings. Below *a*, mæander; round the handles, egg pattern; round the lip, a myrtle-wreath.

(*a*) Type of **Thetis bringing armour to Achilles.** In the centre, a wreathed youth (**Achilles ?**) sits in a chair *en face*, his feet on a footstool, a mantle around his legs; in his r. he holds upright a spear, his l. elbow rests on his knee, the chin resting on the l. hand; he looks to r. at **Thetis** (?), who offers him with her r. a helmet, supporting on its edge with her l. a shield (device, a snake arching to l.). On l. a woman stands with a phialè in l. and oinochoè in r., wearing a saccos; Thetis has a broad fillet, radiated; each wears a long chiton, mantle, and necklace.

(*b*) On the r. a youth in a mantle leans on a staff, extending his r. as if addressing two women on the l. The central one stands *en face*, looking to r. and holding upright in her r. a striated sceptre. On l. a woman in a saccos stands holding out her r. hand; the head of the central figure is indistinct.

[On the foot a graffito, see Old Catalogue, pl. C. 1278; cf. Schöne in *Comment. Mommseni*, p. 649, no. 40.]

E 498. BELL-CRATER. Old No. 1287. Ht. 13¼ in. Diam. 14¼ in. Surface damaged. Late stage of good period. Purple (now faded) has been used for the taenia and ground-line. Below, sets of three mæanders separated by chequer squares. Other ornaments as E 502.

(*a*) **Heracles** (?), **Athena, Nikè and a votive tripod.** In the centre **Heracles** (?), a youthful figure wreathed with laurel, stands to r. with his l. foot raised on a square block, his r. hand on his hip, his l. leaning against his club; at his side hangs a sword. Towards him on the r. **Nikè** flies, holding in both hands a long taenia; she is wreathed, and wears a long chiton with cross-belts (stethodesma?), a mantle, bracelets and earrings. Behind Heracles is a votive tripod, resting on a Doric column, with necking of egg pattern. On the l. **Athenè** stands *en face*, but looking to r., her l. hand resting on her hip, and holding upright in her r. her spear; she wears a long chiton with apoptygma, ægis, helmet with visor decorated with stars, and earrings; her shield (device, a star in a small circle) rests on edge against the foot of the column and against her side. On the r. of Nikè a wreathed youth in a chlamys is seated on raised ground to l., conversing with Heracles; in his l. he holds upright two spears, and places his r. on his r. shoulder. Behind him stands a youth in chlamys and sandals, with petasos hanging at his back; his l. rests on his hip, in his r. he holds upright two spears.

(*b*) Three draped ephebi: this design is destroyed.

E 499. BELL-CRATER. Old No. 1288. Ht. 12⅞ in. Diam. 13⅜ in. Hamilton Coll. D'Hancarville, ii, pl. 38; Inghirami, *Vasi Fitt.* pl. 80. Late stage of good period; careful drawing in parts. Brown inner markings. Ornaments as E 505.

(*a*) **Two jumpers and a paidotribes.** The paidotribes, a bearded man closely draped in a heavy mantle, stands on l., holding a short forked switch. In the centre is an ephebos with halteres, preparing to leap to the r. On the r., an ephebos *en face*, looking to l., with halteres in his hands hanging at his sides.

(*b*) A draped ephebos with a mantle which passes over the back of his head, between two draped ephebi confronted, staff in hand.

E 500. BELL-CRATER. Old No. 1290. Ht. 12⅜ in. Diam. 11⅞ in. Blayds Coll., 1849. Late stage of good period. Ornaments as E 505.

(*a*) **Eos pursuing Kephalos. Eos,** with long chiton, a mantle, and a broad fillet, runs to r., laying her r. on the shoulder of **Kephalos,** a youth in a heavy mantle, who flees, looking back. On the l. a similar youth, with a fillet, moves away to l., looking back.

(*b*) Same as E 499 (*b*), but the central figure is to l. and has head uncovered.

E 501. BELL-CRATER. Ht. 15 in. Diam. 12⅜ in. Santa Maria di Capua. Temple Coll. Style and ornaments as E 500.

(*a*) **Eros playing astragali.** On the r. **Eros,** closely draped in a mantle, with wings raised, is seated to l. on a square base resting on a plinth; he stoops forward, supporting on the back of his r. hand a number of astragali; a heap of others lie on the ground beside it. In the centre stands a nude ephebos (**Ganymedes**) leaning on a staff, who places with his r. a circlet on the head of Eros. On the l. a second ephebos, closely draped in a mantle, stands looking on, resting his l. on a staff.

(*b*) Same as E 500.

[For this game on vase-paintings, see Hartwig in *Mélanges d'Arch.* 1894, p. 1.]

E 502. BELL-CRATER. Old No. 1283. Ht. 13⅛ in. Diam. 12⅞ in. Nola. Durand Coll. no. 9. *Él. Cér.* ii, pl. 26, p. 80; Overbeck, *Kunstmyth. Atlas*, pl. 21, no. 16 (Apollo), p. 322, no. 1. Late stage of good period. Purple wine, bow-string, fillets on omphalos, stem of wreath, fillets and sprig in Hermes' hand. Below, sets of three mæanders separated by red cross squares; round lip, laurel-wreath; round handles, egg pattern; below handles, a palmette on another.

(*a*) **Apollo, Hermes, Artemis and Leto at the omphalos.** In the centre is the omphalos, of the usual form, with four fillets of white wool hanging over it. On the l. **Apollo** stands to r., playing on the kithara with his l. hand, and with his r. pouring on the omphalos wine from a fluted phialè; he is wreathed with laurel, and has long hair looped up behind, and a long chiton schistos with apoptygma, over a thin Ionic chiton. Behind him **Hermes** advances, with chlamys, petasos and caduceus, holding up in his r. a sprig of myrtle (?). On the r. of the omphalos **Artemis** stands in three-quarter face to l., but looking at Apollo, holding in her r. a trefoil oinochoè, in her l. her bow; she has her hair looped up with a fillet, a quiver at her back, a long chiton with apoptygma and earrings. On the r. **Leto** advances, in Ionic chiton, a mantle which covers the back of her head, and a radiate stephanè, holding up in her r. a phialè. The kithara of Apollo has a long sash attached to it, decorated with alternate rows of circles and zigzags.

(*b*) Three draped ephebi: the central one stands *en face*, and looks at the one on r., who holds a staff; each wears a fillet.

E 503. BELL-CRATER. Ht. 13⅝ in. Diam. 14⅛ in. Capua. Castellani, 1873. Smith, *Dict. Antiq.*^{3} ii, p. 839. Late stage of large style. Brownish-white for fillets and inscriptions. Shading on drapery, tympanon, chair-back and cantharos in brown. Below, pairs of mæander separated by dotted cross squares; round the lip, laurel wreath; round the handles, egg pattern.

(*a*) **Dionysos, two Mænads and Satyr. Dionysos,** beardless, with short hair, fillet and wreath, mantle around legs, is seated to r., looking down and resting r. on the back of his chair, and holding a thyrsos upright in his l. hand; over him is inscribed his name, ΔΙΟΝΥΣΟΣ, *Διόνυσος*. On each side of him is a Mænad: on the r. **Bacchè** with short wavy hair, holding cantharos up in r, oinochoè at side in l.; over her, ΒΑ++Η, *Βάκχη*; on the l. **Urania** with long hair hanging loose, holding out on l. a tympanon which she strikes with her r.; over her, ΟΡΑΝΙΑ, *Οὐρανία*. Both wear long girt chiton, with apoptygma, earrings, necklace of beads, and a radiated fillet. On the r. a **Satyr** advances, playing on the flutes; he wears a wreath and a fillet; over him, ΚΑΛΟΣ, *καλός*.

[For the name Urania similarly written see *Naples Cat.* no. 3235 (ΟΡΑΝΙΗΣ); also a vase in the Louvre (*Bull. de Corr. Hell.* xix, p. 102, fig. 6). For the orthography of Bacchè, cf. Heydemann, *Satyr- u. Bakchenn.* p. 24; Kretschmer, *Vaseninschr.* p. 174.]

(*b*) Three draped ephebi, one to l. conversing with two to r.; each wears fillet. In the field on l. an aryballos with straps hanging from a peg; on r. a strigil hanging.

E 504. BELL-CRATER. Old No. 1282. Ht. 12⅛ in. Diam. 14 in. Payne Knight Coll. For the inscription on the foot see *Nouvelles Ann.* 1836, p. 499, where a similar inscription on a vase in the Louvre is quoted; Schöne in *Comment. Mommseni*, p. 651; see also Birch, *Ancient*

Pottery,[2] p. 330. Late careless drawing. Purple inscriptions, stems of wreaths, and flames. Brown ties on altar. Below, sets of three mæanders separated by dotted chequer squares. Round the lip, laurel-wreath. Round the handles, egg pattern; below the handles, an ornament composed of two palmettes superimposed.

(*a*) **Sacrifice.** In the centre is a blazing altar, with fuel, in which is a hooked object (as on E 455). On either side is a wreathed youth in an himation, engaged in sacrifice; the one on l. pours wine on the flames from a footless kylix in his r.; the other roasts in the flames a piece of meat on the end of two spits; on the l. a youth similarly attired plays on the flutes. On the r. a bearded man in an himation, also wreathed, looks on, resting his r. on a staff. In the field imitation inscriptions.

(*b*) Two draped ephebi, staff in hand, confronted; between them a third, to l. Each wears a fillet.

On the foot an incised inscription, see Old Catalogue, pl. C. 1282.

E 505. BELL-CRATER. Ht. 12½ in. Diam. 14 in. Apulia. Blacas Coll. Surface damaged; *b* much restored. Drawing late, but careful. Purple (now almost entirely faded) has been used for the fruits and the festoons on the bucranion. Below ***a***, sets of three mæanders separated by red cross squares; below *b*, egg pattern; round the lip, laurel-wreath. **PLATE XVII. FIG. 2.**

(*a*) **Sacrifice to Heracles by a Seilenos and Mænad.** In the centre is a table or altar raised on a double plinth, on which stands an Ionic column with necking of wave pattern; upon this is a small statuette of **Heracles,** beardless, charging to r. with uplifted club, bow in l. hand, and lion-skin on extended l. arm; in front of the plinth is a table. On the r. a **Seilenos** stands sacrificing; he leans forward, with his r. foot raised on a square block beside the altar, and holds in each hand a small spit over the altar; his forehead is wrinkled. On the l. a **Mænad** in a long chiton and embroidered hair-net stands looking on, holding in her l. hand a wicker basket containing fruits or cakes, and in her r. an oinochoè (black silhouette against her body); behind her is her thyrsos, set upright in the ground. Behind the Seilenos is a tree, from which hangs an askos; at its foot is a large bell-crater with a frieze of black dancing figures. On the l. of the statuette a bucranion festooned.

(*b*) Two draped ephebi, staff in hand; between them a door-post and door seen in perspective.

E 506. BELL-CRATER. Ht. 14⅞ in. Diam. 16½ in. Cameiros, 1864. Late stage of large style; careless, almost grotesque, but technique good. White berries of wreaths. Brown inner markings. Below, sets of three mæanders separated by chequer squares. Round the lip, laurel wreath; round the handles, egg pattern.

(*a*) **Revel.** A procession of five men, four of whom move to l.: one in the centre, resting his r. on a staff, with mantle on l. arm and round r. thigh, carries on his l. shoulder a girl in a girt chiton with knotted hair, who plays on the flutes; the man next in front dances towards them with both hands raised and joined above his head, so that the face is not visible; his r. foot is also raised, and he wears a mantle knotted around his waist, and a quiver (?) hanging at his l. side from a cross-belt. On the l. a man with mantle like the central figure moves to l., looking back and upwards, and holding out in his r. a small fluted oinochoè. On the r. a man, with mantle as the last, dances to l. with head thrown back in a drunken attitude, with both arms raised, holding aloft a small fluted oinochoè. He is supported by a shorter figure, whose r. hand, passing at the back of the other, is laid on his r. shoulder; he has a mantle rolled up around his body and over his l. arm and shoulder, and from his l. arm hangs a large net or bag (the traveller's bag of the stage?). All the men, so far as can be seen, have short stubbly beards and rough hair, and are wreathed with laurel; the auletris is also wreathed.

(*b*) Three draped ephebi. Two standing to l. confront one whose figure is nearly all broken away; the two wear a fillet with a straight piece over the forehead.

[In the bottom of the vase a hole seems to have been purposely broken in antiquity.]

E 507—508. BELL-CRATERS WITH SQUARE HANDLES.

E 507. BELL-CRATER with square handles. Ht. 10¾ in. Diam. 12 in. Cameiros, 1864. Tomb no. F 121. Surface of *a* discoloured by fire. Good period, but careless drawing. Purple wreath in *b*; brown edge of hair and folds of chiton on l. in *a*. Eye of simple profile type. Below each scene, a strip of egg pattern.

(*a*) **Dionysos and two Mænads** (?). **Dionysos** (bearded, long hair wreathed with a woollen fillet and ivy, Ionic chiton and mantle) moves to r., holding in l. thyrsos, in r., clasped to his body, a cantharos of unusual form (silhouette). He looks back at a **Mænad** who holds thyrsos in l. and oinochoè in r. On r. stands a woman (another **Mænad**?), holding in her r. a long torch (?). Both these figures wear chiton, himation and earrings; the one on l. wears a saccos.

(*b*) **Seilenos and two Mænads. Seilenos**, wreathed, runs to r., holding out both arms to catch a woman like the one on l. in (*a*), who holds in r. a torch, in l. a thyrsos, and who looks back at him. On l. a woman like the one on r. in (*a*) moves away, holding a thyrsos, looking back and raising her l. in surprise.

[Found in the same tomb with the oinochoè B 630, having black figures on a white ground.]

E 508. BELL-CRATER, with square handles. Ht. 13¼ in. Diam. 14½ in. Ægina, 1893. Late stage of fine style. Purple inscriptions, cord of plectrum, and fillets in *b*. Brown inner markings. Below each side, sets of three mæanders separated by red cross squares. Round the lip, laurel-wreath.

(*a*) **Revel.** Three ephebi, with himatia and woollen fillet, playing and dancing. The central figure marches to r., playing with plectrum on a large chelys; the one following extends an arm on each side, as if beating time to the music. In front, a third dances in a bent attitude with r. foot raised, and an end of his himation in each hand. In the field ΚΑΛΟΣ repeated thrice.

(*b*) Three draped ephebi with fillets; two to l. face one holding a staff.

E 509$_1$. FRAGMENT of a large crater (?). Old No. 998 *h*. Ht. 4½ in. by 6½ in. Millingen Coll., 1847. Large style, of late period, resembling Assteas? The fragment is from the upper part of the design, as the red line in the interior shows. Inner markings in fine brown. The forehead is wrinkled, a vertical line marks a hollow in the chin. The outline of the hair, both against forehead and background, is edged with fine black lines.

Scene from the Iliupersis (?), perhaps **Andromachè** and **Astyanax.** A woman (**Andromachè ?** in Phrygian costume (indicated only on the sleeves), with a bordered mantle decorated with trefoils at her back, to r., looking round in three-quarter face to l. with an expression of anxiety in her features. In her arms she holds a suckling infant, and in order to bare her l. breast she has let fall the upper part of her dress; the edge she still holds in her teeth, so as to cover her r. breast. The infant (**Astyanax ?**), of whom only the r. arm and side are seen, appears to face the spectator, but to press with his r. arm around its mother's breast; on its wrist is a bangle, drawn in black, with the remains of a pigment beside it which has now faded. On the l. is a portion of some object, of which too little is preserved to be intelligible.

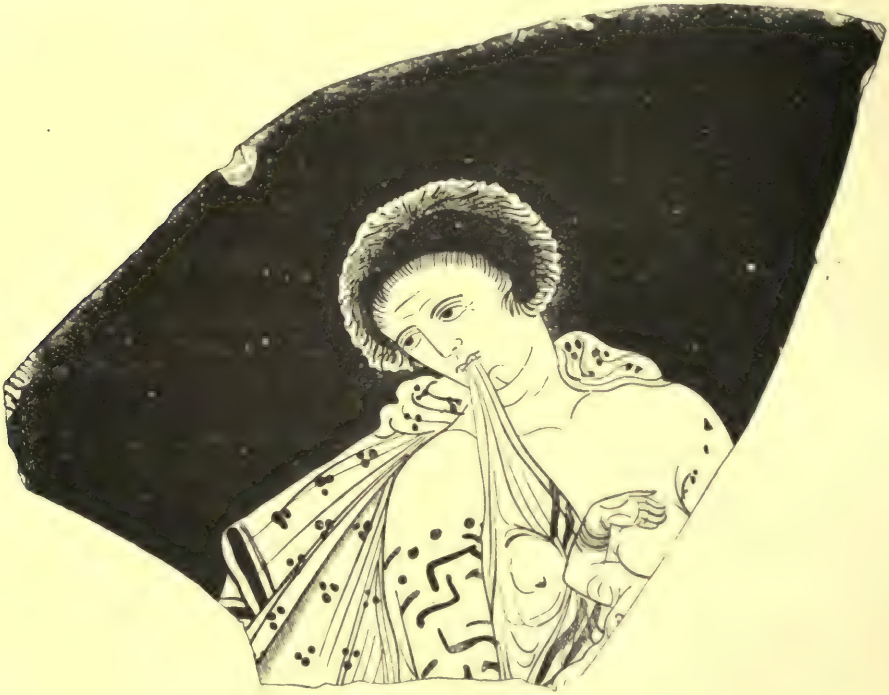


Fig. 24 = E 509$_1$.

E 509$_2$. FRAGMENT of a crater. Old No. 998 *f*. Ht. 5 in. by 7 in. Millingen Coll., 1847. Smith, *Dict. Ant.*^{3} ii, p. 364. Late stage of good style. The inscription has been purple.

Brown edge of hair, and marks on shields and dress. Eye in profile. Above, round the lip, egg pattern. On the r. part of the tongue-pattern encircling the handle is preserved, and below it the petal of a palmette ornament.

Two Thracians. On the r. a bearded man in **Thracian** dress, fox-skin cap (alopekè), mantle with broad embattled patterns (zeira) and chiton, with crescent-formed shield (pelta lunata) on l. arm, holding a spear in his l., is seated to l., holding up his r. hand; his lips are parted, and his head thrown back, as if he were singing (?). On the l. a second **Thracian** moves to r., looking back; he is similarly dressed, and has a similar shield on his l. arm; in his r. he holds two spears. Over the group is inscribed ΕVΔΗΜΟΣ, *Εὔδημος*, which may be intended for either a *καλός* or an artist's name.

[Perhaps part of a scene representing Orpheus among the Thracians, cf. E 390. The two shields, showing the one on r. the ext. view, the other the int. view, illustrate the construction of the pelta; the int. has patterns representing wicker-work; over this a skin is stretched and bound round the outer edge and drawn taut towards the centre of the hollow of the crescent.]

E 509_3. FRAGMENT of a crater. Ht. 6 in. by 11 in. Cameiros, 1864. Late stage of fine style. Purple tree, inscriptions, cross-belt, reins, and teeth of boar. The inner markings of the boar's tusk are in a lighter brown colour. The figure on the r. is in three-quarter back view, even to the head. Above, laurel-wreath.

Hunt of the Calydonian Boar. In the centre, beside a tree, the boar charges with uplifted head to l. against two hunters in chlamys with petasos at back; the foremost has his weapon (now lost) lowered to receive it; the other, on higher ground, thrusts his spear downward into the boar; his face is hidden by his r. arm, which is raised for the thrust. On the r. a third hunter, with chlamys wrapped around his l. arm, cross-belt, and uplifted spear, thrusts downwards to r. at the boar. Beside him is inscribed his name, ΛΙΛVΜΟΣ, *Δίδυμος* (?). On the r. appear the nose and foreleg of a horse galloping up, and the spear, probably of its rider. On the l. of the tree is inscribed ΛVΑΙΣ
ΚΛVΗ
perhaps a careless rendering of *ἡ παῖς καλή*.

E 509_4. FRAGMENT of a crater. Ht. 4¾ in. by 5¾ in. Gela. Dennis, 1863. Large style. Purple fillet and cord of petasos. Fine brown inner markings, edge of hair, and hair on forehead of Minotaur. Eye in profile. The short curly hair of Theseus is indicated by black dots on the black ground. Above, on the moulding, part of a palmette pattern still remains.

Theseus and Minotaur. Theseus in chlamys with petasos at back, and sword in hand, strides to r., seizing the **Minotaur** by the horn with his l.; the animal as it moves to r. turns round with its body *en face*, and tries with its r. to reach the sword of its opponent; its l. arm and the legs of both figures, are wanting. On the l. is seen the hand of a figure (**Ariadnè ?**) holding out towards Theseus a circlet with vertical piece attached. On the r. of the Minotaur
ΔΙC
is part of an inscription, ΦΙ *Δίο*[*γένης* ?] *Φι*[*λῶνος* ?] Η . .
Η

[Cf. the inscription, in three lines, *J. H. S.* 1894, p. 196.]

E 509_5. FRAGMENT of a bell-crater. Late stage of strong style. Eye in transition stage (dotted circle in half lid); edge of hair waved. Above the design, a moulding, on which is egg pattern; between this and the lip, black pattern of alternate ivy-leaf and berries.

Part of a symposion. On the l. a bearded man turns with r. hand raised to look at a youth who reclines on the same couch behind him, and who places his r. on his companion's shoulder; each has a mantle around the legs and a woollen fillet.

E 509_6. FRAGMENT of a crater. Ht. 6½ in. by 9 in. Cameiros, 1864. Late stage of fine style. Below the design, on the moulding, a pattern of red cross squares, separated by single mæanders.

Ephebos and man conversing. Only the lower part of each figure is preserved. On the r. a youth, holding a chelys in his l. partly covered with his himation, stands confronting a man of larger proportion, who leans forward against a staff; he also wears an himation.

E 509_7. FRAGMENT of a crater. Ht. 3½ in. by 5¾ in. Cameiros, 1864. Late stage of fine style.

Part of a nude youthful figure to r., with r. on hip and resting l. on a staff; wanting above the chest and below the middle of the thigh. Behind him part of a staff upright.

E 509_8. FRAGMENT of a kelebè (?). Old No. 998 *d.* Ht. 2 in. by 5 in. Millingen Coll., 1847. Drawing, late. Part of the ivy pattern forming the left-hand border is preserved.

Combat. A warrior, of whom the back part of the helmet and crest and most of his shield is preserved, has fallen backward to l., supporting himself on the edge of his shield with his r. arm, spear in r. hand to protect himself against an opponent of whom only a part of the r. thigh is preserved. The shield has for device two dolphins in silhouette, the upper to r., the lower to l., and surrounded by an imitation (?) inscription, . . ‾OAϟK . . . . [possibly *ὁ δεῖνα καλός*; the spacing of the letters would suit such an inscription].

E 510–570. OINOCHOÆ.

[E 510–523 have a high arching handle and trefoil lip. E 524–554 have a low handle. E 555–559 have low handle and round lip. E 560–563 have round lip and high arching handle. E 564–568 are variations of this form.]

E 510. TREFOIL OINOCHOÈ. Ht. 11 in. Vulci. Durand Coll. no. 179. Hope Coll. Bequeathed by Felix Slade, Esq., 1868. Broken, but apparently nothing wanting. Drawing of the fine period at the end of the severe style. Purple wreaths and lion's tongue. Brown inner markings and marks on nebris, lion, and snake. The hair around the face is outlined with dots. Eye in archaic type. Below, a broad band of elaborate anthemion pattern, continuous; above the scene, a strip of egg moulding. Handle-ornaments as in E 511, with slight variation.

Seilenos and Mænad. On l. a **Seilenos,** seated on the ground with l. leg bent under him, r. leg extended, holds a diota upright between his legs, a thyrsos in l., and with r. offers a cantharos to a **Mænad,** who rushes away with extended arms, looking back; on her r. arm is a diminutive lion springing open-mouthed to l.; in her l. hand she holds a twisting snake; she wears an Ionic chiton, succinct, and a nebris knotted around her neck by the fore-paws; her short hair flies loose. Both figures are wreathed with vine.

E 511. TREFOIL OINOCHOÈ. Ht. 10⅞ in. Vulci. Durand Coll. no. 84. Hope Coll. Bequeathed by Felix Slade, Esq., 1868. Intact; perfect condition. Very similar in technique and drawing to preceding. Purple vine-wreaths. Light brown inner markings and hair of goat. Eye in archaic type. Below, a broad band of elaborate palmette ornament; below this again near the foot, a band of pairs of mæanders separated by red cross squares; both these are continuous. On shoulder, a band of egg moulding. On base of handle, an inverted palmette, from which spreads on each side a fine ornament composed of two palmettes and a flower.

Dionysos and a Seilenos. Dionysos, bearded, wreathed with ivy, in Ionic chiton and mantle, stands to l., holding in l. a thyrsos, the stem of which is entwined by a snake; he holds out in his r. a cantharos to be filled by a **Seilenos,** who comes forward holding out an oinochoè, his l. hand extended with fingers spread, in a gesture of surprise; he is wreathed with vine. Behind Dionysos comes a he-goat, with its neck encircled with a vine-wreath.

E 512. TREFOIL OINOCHOÈ. Old No. 870. Ht. 13⅞ in. Vulci. Durand Coll. no. 213. The Boreas scenes are collected by Stephani, *Memoires de l'Acad. de Saint Petersb.* 7 ser.; *Boreas u. die Boreaden*, p. 4; also Loeschcke, *Boreas und Oreith. am Kyps.* in *Dorpat Programm* for 1886. Severe style. Purple fillet of girl on l. and surface of lip of the vase. Brown upper folds of the long chitons, markings of rock and of anatomy; also the ends of the hair and beard of Boreas. Eye of archaic type, with inner angle open. The lower folds of the chiton of Oreithyia are grouped in regular sets of six to eight; that of the girl on l. has no folds shown. The hair and beard of the old man are indicated in outline only; those of Boreas are treated as a black mass, from which long brown strokes are drawn. Below, a thin red line; above, a strip of tongue pattern, and on each side a strip of net pattern. Around the lower part of the neck is a moulding, on which is a band of pairs of mæanders separated by red cross squares.

On the body and shoulder: **Boreas seizing Oreithyia. Boreas,** a winged bearded figure with long hair, wearing a sleeveless chitoniscos girt, and endromides with wings or flaps, rushes to l., seizing with both hands the l. arm of **Oreithyia,** who flees, looking back and raising both hands with a gesture of alarm. She wears a woollen Ionic chiton, and a small himation fastened on the r. shoulder, and her hair is looped up with a fillet (left red). On the l. a **Nymph** (**Hersè** ?) flees, in a similar dress and attitude; her himation is fastened on the r. shoulder, and her hair, confined with a fillet, falls down her back, with the ends fastened in a roll; she wears earrings. On the extreme r., **Erechtheus,** a bearded bald old man, is seated on a rock, closely muffled in an himation which conceals his mouth and the lower part of his head; he looks downward in an attitude of dejection, his r. hand striking his forehead, his l. resting on a crutch-staff. He wears a fillet, indicated by a thin black line.

On the foot, incised characters, see Old Cat. pl. B. 870.

[For the interpretation of Hersè and Erechtheus cf. *Munich Cat.* no. 356, where these figures have the names inscribed.]

E 513. TREFOIL OINOCHOÈ. Ht. 15⅛ in. Hertz Coll. 1859 (*Cat.* 819). *Él. Cér.* i, pl. 93. Later stage of severe style. Purple bracelets. Brown upper folds of chiton, hair over forehead, details of wings and thymiaterion, and necklace. Eyes (full face) of archaic type. Below, a strip of mæander; above, at junction of neck, of egg pattern.

On body: **Nikè** flying to r. towards an altar, holding in her r. a thymiaterion, in her l. a phialè mesomphalos. Her face, wings and body are *en face*; she wears an Ionic chiton, a himation over both shoulders, bracelets and a saccos; her hair falls in three wavy tresses on each shoulder; and around her neck is a necklace with cruciform pendant (cf. E 287). The thymiaterion has a cover ornamented with rows of dots and zigzags. The altar is in the form of an Ionic capital with volutes supporting a curved rim ; from behind (or out of ?) it springs a long shoot with tendrils, terminating in a flower.

E 514. TREFOIL OINOCHOÈ. Old No. 855. Ht. 15⅛ in. Vulci. Durand Coll. no. 6 ; *Él. Cér.* ii, pl. 12, p. 31 ; Overbeck, *Kunstmyth.* (Apollo), p. 322, no. 3. Broken, but nothing wanting. Late stage of strong severe style. Brown inner markings and upper folds of chiton ; the hair over the forehead in rows of dots in thinned black. The lower folds of the chiton are arranged in regular groups of four each. Below, a strip of pairs of mæanders set alternate ways, separated by dotted cross squares ; at the junction of the neck, a strip of egg pattern.

On the body : **Apollo and Artemis.** On the l. **Apollo** stands holding in his l. a chelys, his r. resting on his hip ; he is a youthful beardless figure with long wavy hair, of which a single tress falls on each shoulder ; he wears a long sleeved chiton and himation. He is confronted by **Artemis,** who holds in her l. a bow, and holds up her r. hand as if addressing Apollo. She wears a long sleeved chiton, himation fastened on the l. shoulder, a quiver, and a radiated stephanè ; her hair is passed at the end through a roll.

On the foot an incised character, Old Catalogue, pl. B. 855.

E 515. TREFOIL OINOCHOÈ. Old No. 884. Ht. 10½ in. Nola. Durand Coll. no. 22. Late stage of severe style. Eye in archaic type. Below, a strip of mæanders broken by two red cross squares.

On the body and shoulder : **Athenè** running to l., looking back ; she holds out in her r. her helmet, and her spear is sloped along her l. arm. She wears long chiton, peplos, ægis, and fillet, and her long hair hangs loose down her back.

E 516. TREFOIL OINOCHOÈ. Ht. 10 in. Eretria, 1894. Late stage of fine style. Purple wine, wreath and flames. Brown inner markings. Below, a thin red line ; above, egg pattern.

PLATE XVIII, FIG. 2.

Apollo, beardless, with long wavy hair falling on shoulders and wreathed with laurel, a folded himation embroidered with stars resting on his l. shoulder, advances to r. towards a flaming altar ; in his l. he holds upright a long bough of laurel ; with his r. he pours wine from a fluted phialè over the flames. The shaft of the altar is splashed with black ; from the l. upper corner hangs a wreath, and on the r. of the flames is a sprig of foliage.

E 517. TREFOIL OINOCHOÈ. Old No. 886. Nola. Durand Coll. no. 225. Late careless stage of good period. Purple flames, inscription, and incense. Eye in archaic type, inner angle open. Below, a thin red line. A splash of black paint has fallen on the dress of the figure.

On body : **Nikè** in Ionic chiton and saccos, standing to r. before a blazing altar, over which she holds in each hand a grain of incense (?). The altar is in the form of an Ionic capital, with necking of dots, on a plinth. Above it, an imitation inscription in two lines.

E 518. TREFOIL OINOCHOÈ. Ht. 7⅞ in. Nola. Blacas Coll. Later stage of severe period, drawing very refined. Purple fillet and inscription. Brown inner markings and dots on pinions. Eye in transition type. Below, a strip of key pattern ; on neck, egg pattern.

On body: **Eros**, a full grown youth with long hair looped up over ears and wearing a fillet, moves rapidly to r., holding in both hands horizontally a spit on which is a piece of meat. The entire profile of the l. arm drawn back is shown, so that the wings are in error drawn as if proceeding from the l. breast. On the r., an imitation inscription, perhaps *καλός* retrograde.

E 519. TREFOIL OINOCHOÈ. Ht. 8⅜ in. Nola. Blacas Coll. Later stage of severe style. Brown marks of ægis, helmet, and ankylè. Patterns as E 518. The crest overlaps the pattern on the neck.

On body and shoulder: **Athenè** in long chiton, with apoptygma, ægis, and helmet with raised cheek-pieces, running to l. with r. arm outstretched as if to grasp something; in her l. at her side she carries her spear couched; the ankylè is wound around the centre of it.

On the foot incised characters, ΛΝ.

E 520. TREFOIL OINOCHOÈ. Old No. 895. Ht. 8 in. Nola. Durand Coll. no. 636. Late stage of good period. Eye of archaic type. Below, a thin red line.

On body: a composition exactly as E 521, except that here the figure has no wreath. Behind her in the field hang a sybenè and glottocomeion.

E 521. TREFOIL OINOCHOÈ. Old No. 896. Ht. 7½ in. Nola. Durand Coll. no. 636. Late stage of good period. Purple wreath. Eye of archaic type, inner angle open. Below, a thin red line.

On body: an **auletris** wreathed, wearing Ionic chiton and himation, stands to r., playing on the flutes with phorbeia attached; at her feet is a small square base; behind her, a diphros with cushion.

E 522. TREFOIL OINOCHOÈ. Ht. (present) 6¾ in. Athens, 1814. Burgon Coll. Wants upper part of handle and spout; surface discoloured. Best period, drawing graceful and refined. Brown inner markings. Eye in simple profile. On the shoulder of the vase immediately over the head of the figure, a palmette with two side tendrils, and on each side two concentric rings. Below the figure, a strip of egg pattern.

On the body: a youth moving rapidly to r. looking back; he is wreathed with myrtle, and holds up in his r. an oinochoè and on his l. a flat dish in which three sprigs of myrtle are set upright.

E 523. TREFOIL OINOCHOÈ. Old No. 885. Ht. 11 in. Vulci. Durand Coll. no. 228. Broken across design, and surface repainted, but nothing wanting. Good period. Purple wine. Eye in profile. Below, a strip of zigzag pattern; above, at junction of neck, a strip of egg moulding. At lower insertion of handle, a single palmette in border.

Libation of Nikè to Athenè (?). **Athenè** (?) stands on r., wearing an Ionic chiton and peplos, and holding a long spear obliquely on l. arm. With her r. she holds out a phialè, from which wine is dropping, to **Nikè**, who is about to pour wine into it from an oinochoè. Nikè is similarly dressed, but has flowing hair; Athenè has her hair looped up; each wears a fillet.

E 524. TREFOIL OINOCHOÈ. Ht. 7⅛ in. Capua. Castellani, 1873. Broken, but nothing wanting. Graceful style. Purple (now nearly white) wreaths. Brown inner markings. Eye of developed profile type. Below, a strip composed of sets of four mæanders separated by chequer squares; above, egg pattern; and on each side a thin red line, the whole forming a panel.

On body: **three athletes.** One on l., wreathed and holding along his l. arm a rod, holds up his r. hand as if addressing the one in the centre, who, standing to l. in three-quarter face, looks down at a wreath which he holds in both hands. The athlete on the r. stands with his back three-quarter turned to the spectator, looking to l. over his l. shoulder; he leans his l. forearm on a tall stelè, and holds in his r., hanging at his side, a strigil.

E 525. TREFOIL OINOCHOÈ. Old No. 903. Ht. 6⅛ in. Viterbo. Hamilton Coll., formerly Gargiulo Coll. D'Hancarville, ii, pl. 101–3; Panofka, *Bild. Ant. Leb.* pl. iv, 2, p. 6. Delicate graceful style. Purple stalks and berries of wreaths. Brown inner markings and letters of roll. Below, a strip of egg pattern; above, a band of minute palmettes; on each side, a thin red line, the whole forming a panel.

On the body: a boy reading from a scroll and a boy with a lyre. The boy on l. is seated in a chair, a mantle round his legs, reading from a partly-opened scroll which he holds in both hands; on it is written $\overset{\text{Aᗡ∠}}{\underset{\text{EΓ}}{\text{ΛΛO}}}$. On the r., facing him, is a boy, nude, with l. hand on hip and chelys hanging in r. at his side; the hair of this figure is long and looped up, with an end falling in front of the ears; that of the seated figure falls in a wavy mass to the shoulders. Above, in the field, hangs a plectrum.

E 526. TREFOIL OINOCHOÈ. Ht. 4¾ in. Cameiros, 1864. Graceful style, but careless in some parts of the drawing. Purple fillet and taenia. The design is enclosed within a border, consisting of egg pattern above and below, and herring-bone at each side.

Eros, a winged, full-grown boy, wearing a fillet, striding to r., holding out on both hands a taenia, towards a large tripod. The rings (ὦτα) are strengthened by pieces fastened across them; they support a narrow band, which has over each ring a small Y-shaped piece rising vertically from it.

E 527. OINOCHOÈ. Ht. 4 in. Cameiros, 1864. Graceful miniature drawing. Brown markings of the dog's hair. The design is enclosed in a panel formed of three red lines with a band of egg pattern above.

A boy, with a mantle rolled around his l. shoulder, walking with short steps and bent head to the r., playing on a chelys. In front of him a Spitz dog bounds forward, with an oinochoè wreathed with ivy lying on its back (?). Behind him a jackdaw walks to r.

E 528. TREFOIL OINOCHOÈ. Ht. 3½ in. 1894. Van Branteghem Coll. (Froehner, *Cat.* no. 141). Fine miniature style, but somewhat careless. The design occupies a panel bordered by a strip of egg pattern on the neck above and thin red lines on the other sides.

On the l. is a large tripod on a plinth, towards which **Eros** flies, holding out with both hands a wreath towards it. The tripod is surmounted, above the *ὦτα*, with a band of upright spikes.

E 529. TREFOIL OINOCHOÈ. Ht. 3 in. Eretria, 1894. Drawing as preceding; the body of the fawn is dappled with brown; purple (now nearly white) has been used for the inscription and wreaths. Egg-pattern above and below the panel.

A beardless **Satyr,** bald over the forehead, rides on a fawn to r.; he sits side-saddle, facing towards the tail, and holds up in his r. a keras; he wears a wreath. The fawn wears a similar wreath fastened round the head in front of the ears, and from a band round its neck a jug hangs. On the l. in the field ΚΑΓυϚ, *καλός*, carelessly written.

E 530. TREFOIL OINOCHOÈ. Ht. $4\frac{3}{4}$ in. Cameiros, 1864. Tomb F 179. Graceful miniature style. The wreath in the hand is purple, those on the heads are white. Eye in profile. Panel formed by egg moulding above and below, and on each side a strip of herring-bone.

Two youthful Seileni at play? In centre on ground are two jugs, over which one **Seilenos** on r. holds in his r. a wreath; the other comes in stooping position from l., with r. hand resting on knee, l. extended towards the jugs. The **Seileni** are beardless, but bald on the crown, and wreathed with ivy; around the neck of each is a thin black line.

E 531. TREFOIL OINOCHOÈ. Ht. $7\frac{1}{2}$ in. Cameiros, 1864. Tomb F 91. Wants part of lip; surface much injured by fire and flaking. Graceful period, but careless drawing. White girdle and fillets. Eye in profile. Above and below, egg moulding; on each side, a thin red line; the borders joining at each end form a panel.

Dancer and two Kitharists. All three are boys, with wavy hair falling to shoulder. In the centre one dances with violent action to r., arms extended and head thrown back; he wears a long chiton girt at waist, decorated with a band of wave pattern across the chest and with circles. On either side, a nude boy playing on a chelys, which is drawn as having only four strings. All three wear a broad fillet round the head, from which a straight piece stands up over each ear.

E 532. TREFOIL OINOCHOÈ. Ht. 9 in. 1882. Surface damaged by fire. Late fine style. Purple fillets. Eye in profile. Below, a strip of herring-bone pattern; above, of egg pattern; joined at the ends by thin red lines, the whole forming a panel.

Seilenos draped in mantle (cf. E 335), resting r. on staff, confronted on r. by an ephebos draped; each wears a fillet.

E 533. TREFOIL OINOCHOÈ. Ht. $4\frac{3}{4}$ in. Athens, 1814. Burgon Coll. Graceful style. Eye in profile. Above and below, a strip of egg pattern; on each side, a thin red line, the whole forming a panel.

Boy dancing with outstretched arms, l. leg extended to front, towards a trefoil jug resting on ground on r. On l., half visible, an altar with an Ionic capital.

E 534. TREFOIL OINOCHOÈ. Ht. 2½ in. Athens, 1814. Burgon Coll. Graceful period, but drawing careless. Eye in profile. Above, a strip of egg pattern; on the other three sides, a thin red line, the whole forming a panel.

Boy walking to r., holding in both hands a rolled-up mantle (?), which he is about to lay upon a table on which is a jug with wreath round it. On l. is a toy-cart, the shaft resting against the border of the design. He wears the usual belt across his chest.

E 535. TREFOIL OINOCHOÈ. Ht. 2½ in. Athens (?), 1865. Drawing careless. Panel, as on preceding.

Infant crawling to r. towards a jug.

E 536. TREFOIL OINOCHOÈ. Ht. 2¼ in. Greece, 1873. Drawing very minute and graceful. Purple headdresses; brown inner markings. The grapes are in raised varnish colour on a red ground. Eye in profile. Panel formed by egg pattern above and below, and a red line on either side (cf. E 548, E 549).

Two boys at play. The one on the r. squats *en face* on the ground, and extends his r. to receive a bunch of grapes which his companion standing on the l. offers him; each wears a fillet of wool and the usual cross-belt; the belt of the one on the l. has been indicated in brown, now nearly faded. Each holds in his l. hand the shaft of a toy-cart; on the cart on the l. is an oinochoè with a wreath about its neck, and a similar oinochoè stands on the ground on the r. Above, ΚΛVΟΣ, *καλός*.

E 537. TREFOIL OINOCHOÈ. Ht. 3 in. Athens, 1809. Burgon Coll. Surface damaged with fire. Graceful period, but careless drawing. Eye in profile. Below, a strip of egg pattern.

Two boys at play. One on the r. has apparently just pushed with his r. hand the other, who falls to l. upon his r. arm, his l. leg bent under him; each holds a net purse in his l., and wears across his chest the usual cross-belt with ornaments, and a fillet on his head.

538. TREFOIL OINOCHOÈ. Old No. 887. Ht. 9⅛ in. Hamilton Coll. Strong style. Purple bracelets, stephanè and inscription. Folds of drapery arranged in groups of four to six. Below, a strip of mæander; above, egg pattern; on the upper end of the handle, a palmette.

Nikè pursuing a bird. Nikè, in a long sleeved chiton and bordered himation fastened on the l. shoulder, with hair looped up behind over a radiated fillet and bracelets, runs to r., extending both arms to catch a bird which flies away from a tendril which springs from the ground and curves round into a palmette. Above is inscribed, ΚΑVΟϟ; beside Nikè, ΝΙΚΟΝ; Ν*ίκων καλός*.

E 539. TREFOIL OINOCHOÈ. Ht. 9½ in. S. Maria di Capua. Castellani, 1873. Heydemann, *Humorist. Vasenb.* pl. 1; *Bull. dell' Inst.* 1868, p. 219 (Helbig). Drawing free and spirited. Purple leaves of tree and tongue of snake. Brown hair of Satyr and markings of snake and askos. Eye in transitional type. In the original sketch the l. leg was drawn further to l., and the l. arm seems to have been raised towards the tree. Below, a strip of sets of three to four mæanders broken by red cross squares; above, a strip of anthemion pattern. At lower part of handle, an inverted palmette.

Satyr as Heracles in the Garden of Hesperides. On the r. is a tree with four upright leafy branches, on three of which three oinochoæ hang; around it a large snake is coiled, which darts its tongue angrily at the club which the **Satyr** brandishes against it; he strides forward to the attack, in a mock-heroic attitude, extending his l. covered with a wine-skin, suspended round his neck, as a shield; he has a short bushy beard and rough hair radiating from the crown.

[For a series of similar scenes, cf. Jahn in *Philologus*, xxvii. p. 20.]

E 540. TREFOIL OINOCHOÈ. Old No. 889. Ht. $6\frac{1}{10}$ in. Nola. Durand Coll. no. 216. Drawing careless. Purple fruit, fillet, and fringe of sash. Brown inner markings. Below, a thin red line; above, a strip of egg pattern.

Nikè walking to l., holding up on both hands a basket (?) curiously decorated in two bands with black marks and stripes, on which are two fruits. Her hair is looped up behind with a fillet, and she wears a long chiton undergirt and earrings. On l. hangs a broad sash with fringed ends.

E 541. TREFOIL OINOCHOÈ. Ht. $7\frac{5}{8}$ in. Melos, 1819. Burgon Coll. Surface injured by fire. Late fine style. Purple fillet. Eye in profile. Above and below, a strip of egg pattern.

Departure-scene. On l. a youth wearing a petasos at back, a fillet, and a chlamys, holding two spears on l. arm under his chlamys, moves away rapidly to l., looking back at a woman who holds out to him a phialè filled from an oinochoè hanging in her l.; she wears a Doric chiton with apoptygma girt, and her hair is looped up and fastened with a fillet.

E 542. TREFOIL OINOCHOÈ. Old No. 902. Ht. $7\frac{1}{2}$ in. Nola. Hamilton Coll. (?). Late fine style. Purple fillet and ties of taenia. Eye in profile. Below the figures, a strip of running mæander; above, of egg pattern.

A woman closely draped in chiton and heavy himation, wearing a saccos, advances to r., holding out in her r. a chelys towards a youth closely draped in himation, who stands to front, but looks at her; he wears a fillet. Between them, a square base. Behind the youth hangs a taenia.

E 543. TREFOIL OINOCHOÈ. Old No. 934. Vulci. Canino Coll. Gerhard, *Rapp. Volc.* (*Ann. dell' Inst.* 1833), p. 148, no. 342; *Cat. Étr.* no. 1; *Él. Cér.* vol. ii, p. 139; Welcker, *Alt. Denkm.* ii, p. 73, note 7, wrongly states that it is not described in the Canino Catalogue; Birch, *Ancient Pottery*^{2}, p. 205; Jahn, *Bemalte Vasen mit Goldschmuck*, p. 14, no. 25; Overbeck, *Kunstmyth.* (Apollo), p. 355, no. 1. For the connection of Apollo with the Gryphon, cf. also Stephani, *Compte-Rendu*, 1864, p. 57, and Overbeck in *Ber. d. sächs. Ges.* 1873, p. 112. Drawing in late fine style; drapery as in Meidias vase. Gilding is used for the berries of the laurel, and for the beads on the fillet held by Leto; the fillet itself and the bow-string are reddish-white. Eye in profile. The mouth of Artemis is disfigured by a slip of the brush. Below, a continuous band, and above, a strip of egg pattern. Beneath the handle, a double palmette, with spreading tendrils and flowers.

Arrival of the Hyperborean Apollo at Delphi. In the centre the Gryphon stands to l. with wings and r. forefoot slightly raised, as if just alighting; seated on its back, just behind the wings, is **Apollo,** a beardless figure with short hair looped over ears (?), wearing a laurel-wreath and a mantle around his lower limbs; along his l. arm he carries a long laurel-branch with three boughs, and places his r. hand on the Gryphon's neck. On the l. **Artemis** in long girt chiton, earrings, necklace, and saccos, holding bow in l., advances, offering Apollo with her r. a fluted phialè. On the r. **Leto** stands in three-quarter face to l. looking on, holding in her l. hand upright a sceptre, in her r., hanging at her side, a beaded fillet or branch; she wears a long girt chiton with apoptygma, a necklace, earrings and a radiated fillet; her hair is knotted at the back.

[This type of Apollo on the Gryphon occurs also on a kylix in Vienna (*Él. Cér.* ii, pl. 5), on a crater at Berlin (*Cat.* no. 2641), and on an electrum coin of Cyzicus (Greenwell, *Num. Chron.* 1887, pl. i, no. 21, p. 56, who quotes this vase); all these examples date from about the end of the Vth century B.C.]

E 544. OINOCHOÈ. Old No. C. 32. Ht. 7½ in. Cyrenaica. Dennis, 1866. Surface on the l. and lower half of the design much injured by fire. Drawing of good period. Brown inner markings and markings of nebris. Eye in developed profile. Below, a strip of egg pattern. Around the base of the neck, tongue pattern.

Seilenos and Mænad. On the l. a **Seilenos** leans forward, resting his l. arm on his l. knee, the foot being raised on a rock, which has two plants climbing on it. He holds out in his r. hand a keras towards a **Mænad** in a long chiton with apoptygma, over which a nebris is knotted and girt at the waist, earrings, and hair tied in a knot behind; she stands in three-quarter face to l., looking at him and holding out her l. hand with a gesture of surprise; in her r. she holds upright a thyrsos.

E 545. TREFOIL OINÓCHOÈ. Old No. C. 33. Ht. 6 in. Benghazi, 1862. Drawing of good period. Purple is used for wreath, and for two sprouts below the head of the thyrsos. Brown (thinned black) inner markings. Below, and on the neck, a strip of egg pattern.

Satyr standing to l. with hands planted on his hips, looking up at the top of a tall thyrsos which is planted in the ground before him; about half way up the stem a short phallos-like sprout issues. The Satyr has a very large phallos.

E 546. TREFOIL OINOCHOÈ. Ht. 8 in. Capua. Castellani, 1873. Drawing late and formal. The flesh and hair of Dionysos, the chariot-wheels and shaft, and the entire figure of the woman, are in the ordinary red-figure method. The upper and lower part of the dress of Dionysos are painted white, and a broad band from the waist downwards has been painted in yellow (?), now mostly worn away, on the red ground. The bodies of the panthers are painted white on the red ground; the further panther has markings laid on the white in black, the near one in yellow. Their harness, and the front part of the chariot, are painted in opaque red; the bunch of grapes, blue. The wreath of Dionysos and the head of his thyrsos have been indicated in a colour (yellow?) now faded; and the same colour has been used for the leaves of an ivy-wreath which encircles the neck of the vase, of which the stalks are purple. Below the design, a strip of egg pattern.

Dionysos in a chariot drawn by panthers, Ariadnè (or a **Nymph**) **with torches. Dionysos,** a youthful figure wearing a wreath and a long chiton, and holding a thyrsos in his r. hand, drives a pair of galloping panthers to r., leaning forward with both arms extended, and holding the reins (not indicated) in his l. hand. Beneath the panthers' feet lies a bunch of grapes. On the r., **Ariadnè** or a **Nymph,** in a long chiton and mantle, with hair looped up, and holding in each hand a torch, moves forward to r., looking back.

[A similar subject occurs on a vase in *Berlin Cat.* 3257, where the Nymph with a torch holds also a tympanon and is inscribed Euthymia. On the relation of such scenes to the Eleusinian cycle of legends, see Roscher, s. v. *Dionysos*, p. 1148.]

E 547. TREFOIL OINOCHOÈ. Old No. 1010. Ht. 3⅜ in. Surface partly destroyed.

An owl to r. between two olive-branches vertical.

E 548. TREFOIL OINOCHOÈ. Ht. 3¼ in. Athens, 1877. Drawing graceful. The figure is in white with brown details and hair. Gilding for ball, taenia, and the objects on the cross-belt. Above and below, a strip of egg pattern in black on red joined at the ends by thin red lines, the whole forming a panel.

Boy wearing a taenia around his hair and the usual cross-belt, crawling to l. on all fours, stretching out his r. for a ball. Over him, MIKIΩN, on the l. of his head, ΚΛΛΟ≤, Μικίων καλός.

[Klein, *Lieblingsinschr.* p. 88, describes an oinochoè at Athens which has the same inscription and a similar subject.]

E 549. TREFOIL OINOCHOÈ. Ht. 2 in. Athens, 1814. Burgon Coll. Drawing graceful. The figure is drawn in white, with brown hair and details, on the black glaze; this vase shows clearly the outline sunk in the black, which served as a preliminary sketch. The objects on the cross-belt, bracelets, anklet, and fruits are in a raised greyish-brown colour which was probably gilt. The design is enclosed in a panel like that of E 548.

Boy crawling to r. towards a table half seen, extending l. hand to take from it a fruit; a second fruit lies on the ground beside his r. hand. He wears the usual belt, bracelets, and an anklet on his r. ankle.

E 550. TREFOIL OINOCHOÈ. Ht. 3¼ in. Greece, 1873. Drawing graceful. White flesh of boy on l., object in hand of the other boy, and ivy-wreath around the neck of the vase. Gilding for fillets, bracelets, objects on cross-belts, fruit and berries of ivy-wreath. The details of the white flesh are rendered in brown. Below, a red line.

Two boys at play. In the centre is a three-legged stool, on which is a fruit; upon this the boy on the l. leans with one hand, resting his r. hand on his hip; he looks at the other boy, who moves towards him, bending forward, and extending both arms, his l. hand holding a cake (?). Each wears a fillet, and the usual cross-belt of infants. Beside the stool a fruit lies on the ground. On the l. is a toy cart, its shaft upright.

E 551. TREFOIL OINOCHOÈ. Ht. 3⅝ in. Greece, 1869. Drawing somewhat careless. White flowers and stem of ivy-wreaths. Gilding used for wreaths, fruits, and berries of ivy-wreaths round the neck. Below, a strip of egg pattern.

Two boys at feast. In the centre is a table on which are three fruits, an oinochoè, and flowers. The boy on the l. holds over the oinochoè a cantharos in his r., as if pouring into it. The other stoops forward on the r., holding out in both hands a flat dish. Each wears a wreath.

E 552. OINOCHOÈ. Ht. 2¾ in. Greece, 1873. Good period. Design in opaque white and red on the black glaze (cf. vol. ii, B 682–700).

Two cocks fighting: they lean forward confronting each other, with beaks close together. Their bodies and legs are white, with details in fine red strokes; their combs and hackles red. The ground is shewn by a thin white line.

E 553. OINOCHOÈ. Ht. 2⅜ in. Greece, 1873. Good period. Rather worn. Design in opaque white, blue, red and gold on the black glaze; the details of the face and hands are in brown; ground-line as preceding.

A child in a blue chiton, hair knotted behind, wearing a necklace of beads and bracelet, both gilt, moves to r., looking back and holding upright in l. a tympanon (red), in r. a torch (?), which has a gilt dot at the end. On r. a goose walks to r., carrying a similar object in its beak. On l. a plant rises from the ground. In the field is a trefoil of dots and two single dots, all gilt.

E 554. OINOCHOÈ. Old No. C. 34. Ht. 6⅜ in. Cyrenaica. Dennis, 1867. Part of the body broken away; but the design is complete, except that the r. leg of the youth is wanting from the knee. Late careless drawing. The flesh of the woman has been coloured white, with yellowish details on the red ground; her dress has a broad border at the neck and an upper skirt and a central vertical stripe of white connecting them, on which perhaps vermilion has been laid; the remainder, including her sleeves, has been painted in a colour apparently blue, now mostly faded. The tympanon seems to have been polychrome. Below, a strip of egg pattern.

A woman in a long chiton, jacket (?) with close-fitting sleeves, and hair looped up with fillet, moving to r., holding in her l. an oinochoè, in her r. a torch, with which she beckons to a youth who follows her, snapping his fingers and balancing a tympanon upright on his l. arm; from this arm a mantle flies free behind him.

E 555. OLPÈ. Ht. 11¾ in. Cervetri. Castellani, 1873. *Bull. dell' Inst.* 1866, p. 186; 1869, p. 29, 5; the upper scene is engraved *Ann. dell' Inst.* 1878, pl. I, p. 93; cf. Hartwig, *Meistersch.* p. 452, note 2. Shattered, but nothing of design wanting. Finest style. Purple fillets (except that of the Mænad), leaves of trees and ground-lines in *b*. Fine brown markings throughout. Eye in developed profile type; that of the sleeping Mænad is indicated by a curved line below the eyebrow. The decoration is in two friezes, which run nearly all round the vase. Above the upper scene, a band of oblique double palmettes, continuous; between *a* and *b*, a strip of egg moulding. Below *b*, a band of sets of three mæanders broken by chequer squares. The handle is painted with rows of scales alternately red and black, like a snake's back; below it, a small palmette on a larger one, with tendrils. Round the lip, egg moulding.

1. (On the body) **Warrior and charioteer.** The warrior, who is beardless, and has long hair looped up over the ears with a fillet, stands to front, holding spear in l. across his body; he wears short chiton, cuirass, and a mantle over l. shoulder and arm: he looks to l., apparently conversing with the charioteer, and with his r. points towards a helmet lying on the ground between them. The charioteer is bearded, and has wavy hair falling to shoulders, long girt chiton, and a fillet; he walks to r. holding goad in r. hand, the l. being clenched. On l., behind the charioteer, two horses stand beside a tree, one pawing the ground impatiently. On r. is another tree with spreading branches, from which hang on l. a mantle and sword, on r. a single greave. Against the trunks lean on the r. a shield seen in profile, on the l. a chariot with pole tilted high up; the yoke is seen in foreshortening, and from it hang the two collars; on the side of the chariot are tresses of long wavy human hair, which may have been shorn for dedication, like that of Achilles to the river Spercheios (*Il.* xxiii. 141). The cuirass is marked with diagonal lines between vertical stripes, and has shoulder-pieces decorated with a black star, and curved pteryges. The helmet is nearly conical in form, with an arched plume rising straight out of the apex; the cheek-piece is decorated with a snake, the back with two spirals.

[For a similar cuirass, cf. Overbeck, *Her. Bildw.* pl. xiii, no. 7.]

2. (On shoulder) **Two Seileni surprising a sleeping Mænad.** The **Mænad**, in a long girt chiton, over which is a nebris, long wavy hair with fillet, and mantle on l. shoulder, reclines to r. on rising ground, asleep, with her thyrsos laid along her r. arm. The **Seilenos** on l., crawling forward on hands and knees, has just reached her feet, and, with l. supported on a small hillock, extends his r. towards her knees. The other on r. moves forward on tiptoe, body and arms bent in a posture of expectancy. Both are wreathed with ivy. On the foot, incised characters, ИVΛ.

[In style this vase resembles the amphora in Gerhard, *A. V.* iii, pl. 184; the warrior very similar to this is there inscribed as Achilles. A vase of identical subject and form is stated (*Ann. dell' Inst.* 1878, p. 93) to have been found with this one, and to be in the possession of Aug. Castellani.]

E 556. OLPÈ. Ht. 11⅜ in. Cameiros, 1864. Tomb F 136. Wants part of lip. Late stage of fine style. Light brown inner markings. Eye in profile. Below, a strip of ivy-leaves, black on red.

Youth to front, looking to l. and holding out in r. a chelys; himation covering l. arm; hair wavy, falling to shoulders. On r. is a square base surmounted by a plinth which is inscribed ΛOϚK, *κ(α)λός* (?). Above hangs a plectrum decorated with trefoils.

E 557. OLPÈ. Ht. 11½ in. Cameiros, 1864. Tomb F 189. Handle broken; surface damaged. Strong style, but drawing coarse. Purple leaves of vine. Below, a strip of mæander broken by red cross squares; round the lip, egg pattern.

Dionysos (bearded, long hair with fillet, Ionic chiton and mantle) moving to r., looking back, and holding extended in r. a vine which spreads over the scene; in l. a thyrsos with branch of ivy sprouting from the stem.

E 558. OLPÈ. Ht. 11¾ in. Cameiros, 1864. Tomb F 241. Surface damaged with fire and marks of roots. Fine style, but careless. Purple fillet. Light brown hair on cheek. Eye in profile. Below, strip of zigzags; round lip, egg moulding.

Ephebos draped, wearing a fillet, running to r., brandishing crutch-staff over his head, l. hand raised.

E 559. OLPÈ. Ht. 11¼ in. Cameiros, 1864. Tomb F 28. Broken at back; surface damaged in front with fire and marks of roots. Rough careless style. Below, a strip of zigzags, as also round the lip.

Ephebos and bearded man confronted, both draped; the man (on r.) holds staff.

E 560. OINOCHOÈ with high handle. Ht. 8¾ in. Athens. Temple Coll. Graceful style. Eye in profile. Purple (now nearly white) inscriptions and wreaths. Brown inner markings. Below, a continuous band of egg pattern; and a strip of the same round the base of the neck. Below the handle, an elaborate quadruple palmette ornament.

On the body: **Three athletes, wreathed.** The central one holds horizontally in his l. at his side a long rod, and holds up in his r. a strigil; he stands to l. with lips parted, as if addressing the one on l., who stands in three-quarter face with r. hand on hip and l. raised as if talking. On the r. a third in three-quarter face moves away with r. hand raised and looking back as if saying farewell; his lips are also parted.

E 561. OINOCHOÈ with high handle. Old No. 898. Ht. 7⅛ in. Towneley Coll. Graceful style, but drawing careless. Purple (now nearly white) fillets. Brown inner markings. Eye in profile, with eyelashes. Below, a strip of egg pattern.

On the body: **Two athletes.** In the centre is a stelè, on the l. of which a draped ephebos stands (as paidotribes?), pointing towards the stelè with his r. hand. On the r. a nude athlete moves away rapidly, looking back at the other, and holding in his hands extended on either side of him, as if about to leap, a pair of halteres. Each wears a fillet with a vertical piece over the forehead. The hair of the paidotribes is wavy and falls to the shoulders.

E 562. OINOCHOÈ, with high handle. Old No. 888. Ht. 4¾ in. Nola. Durand Coll. no. 219. Graceful style, but drawing careless. Eye in profile. Below, thin red line.

On body: **Nikè**, in long chiton, himation covering both arms, and saccos, flying to r. towards an altar in the form of an Ionic capital with necking of billet-moulding. The volutes are roughly indicated by a V-shaped mark and dots.

E 563. OINOCHOÈ, with high handle. Old No. 899. Ht. 6 in. Hamilton Coll. Surface injured in parts. Graceful style. Purple fillet. Eye in profile. Below, a strip of egg pattern.

An ephebos standing to r., holding out his r. hand; he wears a fillet with a vertical piece over the forehead, and has a mantle wound round his l. arm. Behind him is a stelè.

E 564. OINOCHOÈ, with spout. Old No. 995. Ht. $7\frac{1}{2}$ in. Steuart Coll., 1846. Broken in several parts and restored across the breakages. Graceful drawing of best period. Eye in profile. Below, a band of sets of three mæanders broken by chequer squares. On neck, a scale pattern, consisting of zigzag rows of alternate red scales and black within red outline. Below handle, a triple palmette ornament spreading on each side.

On body: A youth in himation, wreathed with laurel, holding out in r. a fluted phialè to be filled by a woman who stands on l., holding in her r. at her side a fluted oinochoè; she wears Ionic chiton and himation, and her hair is looped up in an embroidered sphendonè. On r. a second youth in himation and fillet stands to front, looking on. Both the youths have wavy hair reaching to shoulders.

E 565. OINOCHOÈ, with spout. Old No. 897. Ht. $7\frac{3}{8}$ in. Nola. Durand Coll. no. 742. Late stage of fine style. The design occupies the shoulder. Purple is used for the head-dress of the r. hand and the rays of the l. hand figure. Eye in profile. Round the neck is a myrtle-wreath, with stem and flowers in purple. Immediately below the shoulder, egg pattern.

Two ephebi. The one on l., leaning forward with draped l. arm on a staff, holds out a fluted phialè towards the other, who stands *en face* but looks at him, with an oinochoè hanging in his r. hand and a kylix by one handle in his l. Each wears a fillet with three upright rays issuing from it.

E 566. OINOCHOÈ, with spout. Ht. $5\frac{1}{2}$ in. Nola. Temple Coll. Careless drawing.

On the front of the shoulder is a swan, pluming itself, to r.

E 567. OINOCHOÈ. Old No. 890. Ht. $5\frac{1}{8}$ in. Nola. Durand Coll. no. 185. Late stage of severe style. Purple inscription, wreath, and branches of thyrsos. Thinned black ends of hair and bracelets. Below, a strip of egg pattern. Round the lip, hatched lines. On the upper surface of the handle, a V-shaped space left red.

Mænad, moving rapidly to r., brandishing over her head a thyrsos, and extending l. hand over a hind which she drives before her. She wears an Ionic chiton with girdle, bracelets, and a wreath; her hair flies loose behind, part falling on the l. shoulder. Two ivy-branches spring from her thyrsos close under the head. On r., an imitation inscription.

On the foot, incised characters NV.

E 568. ONE-HANDLED CUP. Ht. $3\frac{7}{8}$ in. Diam. $4\frac{1}{4}$ in. Cameiros, 1863. Coarse, rough drawing of severe period. No purple or inner markings. Eye of archaic type. Hair edged with dots. Below, a continuous thin red line. On the top of the handle a V-shaped patch is left uncovered by the black glaze, and the under side of the base is painted in concentric rings.

Two revellers: In centre, a large kelebè rests on the ground; from the l. a youth rushes forward, dipping his r. arm into it as far as the elbow; in his l. behind him he holds an askos; his back view is presented, and his r. arm partly conceals his face. On the r. a second youth rushes up, holding outstretched in his r. hand a cotylè which he holds by the foot. Both figures are drawn as the archaic "kneeling" type of runner.

E 569. ONE-HANDLED CUP. Old No. 900. Ht. 3 in. Wants part of the lip. Late rough stage of severe period. Eye in simple profile. Below, a continuous thin red line.

Youth rushing to r., hurling with r. a stone (?), his l. arm with mantle hanging from it extended in front as a shield.

E 570. ONE-HANDLED CUP. Ht. 4¼ in. Diam. 4 in. Nola. Temple Coll. Refined, delicate style (like the Sphinx rhyton, E 788, and knucklebone, E 804). Purple inscription, fillet, and berries of thyrsos. Fine brown inner markings. Eye in simple profile, with brown pupil. Below, a thin red line, continuous. **Plate XIX. Fig. 2.**

Seilenos moving rapidly to l. with l. hand drawn back and r. raised over his head, open with palm upward, as if he were throwing something; he is bald on the crown, and wears a fillet with a long vertical piece over the forehead. On the l. on the ground is a cotylè; on the r., his thyrsos, set upright; it has three bunches of berries at the head, and a horizontal sprout on each side of the stem. Across the field, ΚΑΛΟΣ, *καλός*.

On the foot, incised characters, very finely traced: Ƶ↑ and .

E 571–646. LEKYTHI.

[E 571–581 have red palmette ornament on shoulder. E 582–605 have black palmette. E 606–641 have black rays. E 642–646 have no ornament on the shoulder.]

E 571. LEKYTHOS. Ht. 13½ in. Gela. Dennis, 1863. *Arch. Zeit.* 1864, p. 163*; *J. H. S.* vol. iv, p. 97; Wernicke, *Lieblingsn.* p. 89, no. 15; Klein, *Lieblingsinschr.* p. 76, no. 17. Large style. Purple inscription. Brown edging of hair and pupil of eye. Above and below, a strip of sets of three mæanders separated by red cross squares. On the shoulder, a pattern formed of a central inverted palmette from which issue two side palmettes horizontally, and on each side of it below, a honeysuckle flower.

Eros, a full-grown boy with fillet and long hair falling down back and on shoulders, flying to r., holding out in both hands by ears and hind-legs a hare, over an altar in the form of an Ionic capital with necking of dots. On the r., above the hare, +ΑΡΜΙΔΕΣ; below the hare, ΚΑVΟΣ, *Χαρμίδης καλός*.

E 572. LEKYTHOS. Ht. 14¼ in. Gela. Dennis, 1863. Surface much discoloured by fire. Severe style. Purple bracelets and ends of stephanè. Brown upper folds. Eye in transition type (dotted circle against inner angle). Below and above, sets of three mæanders separated by chequer and red cross squares. On the shoulder, a fine pattern of five palmettes. Above, egg pattern.

Athenè (?), with long chiton and mantle thrown over r. shoulder, long hair hanging at her back, stephanè, and earrings, running to r., carrying a spear along her r. arm and a helmet with visor and cheek-pieces extended in her l.

E 573. LEKYTHOS. Old No. 748. Ht. 11½ in. Payne Knight Coll. School of Euphronios. Purple inscriptions. Brown inner markings and upper folds of chiton. Eye in archaic type. The upper part of the chiton is edged all round with a double wavy line. Below, a strip of alternate mæander and red cross square ; above, net pattern ; on shoulder, a graceful pattern of four palmettes, horizontal ; and round neck, rays.

An **Amazon** in short girt chiton, helmet, and greaves, moving to r., looking back, and holding on l. a shield (device, a wreath of ivy) and in r. a spear couched. On r. a diphros, on which a mantle is rolled up with end hanging down in front. In the field, imitation inscription clearly written ΓΟΤΣΟ ΤΟΣΛΕΣ

E 574. LEKYTHOS. Old No. 751. Ht. 15½ in. Sicily. Durand Coll. no. 218. Severe style. Purple flames, taeniæ and bracelets. Brown marking of pinions and necklace ; edge of hair in thinned black. Eye in archaic type. Drapery in broad regular folds. Below, a strip of mæander and key pattern in alternate sets of three ; the same above, in a continuous band. On the shoulder a series of five palmettes connected by tendrils, diminishing from the centre towards the handle ; round the neck, egg pattern.

Nikè with long undergirt Doric chiton with apoptygma, long hair falling in three tresses on each shoulder, fillet, earrings, bracelets and necklace with pendant cross, standing nearly *en face*, looking to r., extending on either side a hand, in the r. a phialè, in the l. a lamp ; her wings are extended on each side, as if she had just alighted. Beside her on r. is a blazing altar, decorated with three taeniæ, and having an Ionic capital, but with a broad projecting member in place of necking.

On the bottom of the foot incised characters, Old Catalogue, pl. B. 751.

E 575. LEKYTHOS. Ht. 15½ in. Gela. Dennis, 1863. Late stage of large style. Brown inner markings and edge of hair. Below and above, mæander. On shoulder, central inverted palmette with two side palmettes and two flowers (partly broken away) ; round neck, egg pattern.

Woman pouring wine for a warrior. On the r. stands a bearded warrior *en face*, with l. foot turned to r., with short girt chiton, mantle over shoulders, helmet with raised cheek-pieces, greaves, spear held upright in r., and shield (device, an ithyphallic Seilenos standing to l. with r. leg advanced, body thrown back, r. hand on hip, blowing a long trumpet ; in black silhouette, resting on a thin black ground-line). From the shield hangs an apron attached to the rim by three black studs, with a border of zigzags between them ; the lower edge is fringed with tabs in form of spear-heads ; above this is an embattled line, and then a large human left eye and eyebrow, with eyelashes above and below, indicated in thinned black. The warrior looks to l. at a woman in long Ionic chiton and mantle, hair looped up with fillet, who offers him with her r. a phialè filled from an oinochoè in her l. hand.

[A device, which is probably, if the copy is correct, identical with this, occurs on a white lekythos from Gela, Benndorf, *Gr. u. Sic. Vas.* pl. 41, 1 ; for a list of examples of this motive in vase-painting, see Hartwig, *Meistersch.* p. 276, note 1.]

E 576. LEKYTHOS. Ht. 14 in. Gela. Dennis, 1863. Same style and ornaments as preceding.

Nikè pouring wine for a warrior. On the r. a youthful warrior stands *en face*, with short chiton, cuirass (decorated with panther's mask in outline on shoulder-piece), helmet with raised cheek-pieces, greaves and shield (device, a lion couchant to l., black silhouette on black ground-line), holding spear upright in r. hand ; he looks to l. at **Nikè,** who pours wine from an oinochoè into a phialè ; she wears a long Ionic chiton, mantle and sphendonè, and her hair is looped up.

E 577. LEKYTHOS. Ht. 14½ in. Gela. Surface damaged. Late stage of large style (figure grotesquely elongated). Purple flame and wine. Brown edge of hair. Below and above, mæander; on shoulder, ornament as E 579.

Nikè standing *en face* beside a blazing altar in the form of an Ionic capital, over which she pours wine from a phialè in her l. hand ; in her r. hangs an oinochoè ; she wears a Doric chiton. Her hair is brought down symmetrically on each side of her face as far as the ear, forming a frame for the face. On the l. is a very small owl to r., regardant.

E 578. LEKYTHOS. Ht. 14½ in. Gela. Surface discoloured and damaged. Late stage of severe style. Below and above, mæanders with red cross squares, carelessly drawn. On the shoulder, three palmettes ; above, egg pattern.

Nikè and an ephebos. Nikè on l. in Doric chiton, with long hair and radiated stephanè, brings a large kithara, with sashes attached, to an ephebos in mantle and ivy-wreath (?), who holds a large flower in his l, and extends his r. to receive the lyre (?).

E 579. LEKYTHOS. Ht. 14⅜ in. Gela. Dennis, 1863. The scene is very similar to that of a lekythos in Berlin (*Cat.* no. 2206). Late stage of severe style. Purple fillet, wine, bowstring, tuning-pegs, plectrum and its cord. Brown inner markings, edge of hair, and folds of both chitons. Eye in profile. Below, pairs of mæanders separated by dotted cross squares. On the shoulder, a triple palmette ornament ; above, egg pattern.

Artemis pouring wine for Apollo. On the r. **Artemis**, with long Ionic chiton, mantle, radiate fillet, and hair passed through folded cloth, stands to r., holding a bow in her l., a quiver with wing-shaped flap hanging at her back ; she turns to l. to pour wine from an oinochoè into a fluted phialè held by **Apollo** : he holds a chelys in his l. hand, and has a short Ionic chiton, a mantle and a fillet; his long hair is looped up behind. On the foot an incised character.

E 580. LEKYTHOS. Old No. 753. Ht. 13½ in. Sicily. Durand Coll. no. 794. Good period, but very careless. Drapery arranged in sets of four folds (cf. E 446). Eye in profile. Below and above, strips of key pattern; on the shoulder, a pattern of three (red) palmettes with honeysuckle flowers; above this, egg pattern.

A woman in an Ionic chiton with apoptygma, and mantle on extended l. arm and shoulder, earrings, and hair looped up with a fillet, runs to r., raising her mantle with her fingers from her r. shoulder.

E 581. LEKYTHOS. Ht. 10¼ in. Surface damaged and portions wanting. Late stage of severe style. Purple taenia and fillet. Below and above, strips of mæander; on shoulder, a pattern composed of three palmettes and two flowers; above, egg pattern.

Nikè and an ephebos. Nikè in a long chiton undergirt (her head is broken away) flies to r. with a large taenia in both hands towards an ephebos closely draped in an himation, which covers both arms, standing facing her; he wears a fillet.

E 582. LEKYTHOS. Ht. 11¼ in. Gela. Dennis, 1863. Late stage of severe style. Purple fillet and flames of altar and torches (almost faded). Brown upper folds of chiton. Eye archaic. Below, a strip of key pattern; above, pairs of mæanders separated by red cross squares. On the shoulder, five palmettes, three joined, and one on each side separate; and round the neck a band of rays, both black and red.

Nikè in long chiton, mantle, bracelets, and hair looped up with fillet, running to r. towards a blazing altar, over which she holds out in each hand a torch, the altar having an Ionic capital, with necking of dots.

E 583. LEKYTHOS. Ht. 10¼ in. Gela. Dennis, 1863. Late stage of strong style. Purple wreath and inscription. Brown inner markings. Below, a thin red line continuous; above, sets of three mæanders separated by red cross squares (the band is continuous, but the pattern is only a strip over the design). On the shoulder, ornament as preceding.

Seilenos (Marsyas ?) with flutes. He stands to r., with l. leg bent, wearing a wreath of ivy, holding up in his l. a pair of flutes crossed, and feeling with his r. the mouthpiece of one of them. On the r., KAVOS; across his r. ankle a stroke is drawn.

E 584. LEKYTHOS. Old No. 747. Ht. 11⅜ in. Sicily. Durand Coll. no. 215. Late and careless stage of severe style. Purple flames, wine, inscription and fillet. Below, pairs of mæander separated by black cross squares. On shoulder, which is left red, five black palmettes; round the neck, black rays.

Nikè in a long undergirt chiton, with hair falling loose (one tress in front of ear), fillet, and bracelets, flies to r., holding out in her r. an oinochoè, in her l. a phialè, from which wine flows on to a blazing altar having an Ionic capital, with three sashes attached to its shaft.

E 585. LEKYTHOS. Old No. 761. Ht. 7¾ in. Nola. Hamilton Coll. D'Hancarville, ii, pl. 72; Inghirami, *Vasi Fitt.* pl. 236; Christie, *Disquisition*, pl. 16, p. 97; *Él. Cér.* iii, pl. 79, p. 248; Gerhard, *Akad. Abhandlungen*, pl. 63, fig. 5. Cf. for a similar scene Baumeister, p. 673, suppl. plate, fig. 3. Severe style. Purple flames, inscription, wreath, necklaces of beads, and cords. Eye in archaic type. Below, a band of key pattern; on the shoulder, five palmettes and a band of rays; all the ornaments are black on red.

Sacrifice at a term. On the l. is a terminal figure consisting of a squared column about the height of a man, resting on a high plinth, and surmounted by a wreathed human head to r., with long hair and long wedge-shaped beard (*σφηνοπώγων*). At the place where the arm would join the shoulder a square is drawn in outline; and from this point to the front are drawn parallel rows of dots, which are continued to about half-way down, where is a broad horizontal band, the whole enclosed at the sides and below by a thin black line. On the r. is a blazing altar, having an Ionic capital with necking of dots; beside it in the background, a fluted Doric column, which extends to the top border of the design; on each side of the capital a branch, from each of which is suspended a votive pinax; the one on l. has the design of a Seilenos dancing to r.; the one on r., a bearded ithyphallic term to l.; both designs are in black silhouette. On each side of the column is an imitation inscription.

E 586. LEKYTHOS. Ht. 8⅛ in. Gela. Dennis, 1863. Late stage of severe style, drawing very careless. Purple wreath and flames. Eye in profile. Below, a strip of vertical parallel strokes; above, of key pattern. On the shoulder, ornament as E 582, but without the rays.

Nikè, in long sleeved Ionic chiton, and saccos, flying to r., holding out in both hands a wreath or necklace of beads over a conical mound (altar ?), on the summit of which flames are arising.

E 587. LEKYTHOS. Old No. 782. Ht. 7½ in. Good period. Purple inscription. Below, key pattern; on shoulder, which is left red, five black palmettes, and rays.

Pegasos, springing to r.; in the field, imitation inscription.

E 588. LEKYTHOS. Ht. (present) 5¼ in. 1851. Wants neck and upper half of handle. The clay has been burnt to a pale ashen colour, and a foot in red clay, which does not belong, has been added. Drawing of good period. Below, key pattern; on the shoulder, a group of two palmettes, with one inverted between them, and two single palmettes; round the neck, rays.

An owl to r. regardant; behind, a tendril springing from the ground.

E 589. LEKYTHOS. Old No. 762. Ht. 7⅞ in. Magna Græcia. Durand Coll. no. 697. Severe style. Purple inscriptions, reins, and fillet. Eye in archaic type. Below, a strip of key pattern, and on shoulder, five palmettes surmounted by rays, all black on red.

Boy, wearing a fillet, riding a horse to r.; in his r. he carries a long forked switch, which passes over the crupper behind him. In the field on each side of him, and below and in front of the horse, imitation inscriptions.

E 590. LEKYTHOS. Ht. 6⅞ in. Troad, 1877. Presented by A. W. Franks, Esq. Late stage of strong style. Purple shoots issue from the head and stem of the thyrsos. The folds of the chiton are grouped in sets of three. Eye in profile. Below, a thin red line; above, a band of key pattern; on the shoulder, which is left red, five black palmettes.

Mænad in a long Ionic chiton, of which the sleeves cover her extended arms, runs to r., looking back, and dropping from her l. hand her thyrsos.

E 591. LEKYTHOS. Ht. 6½ in. Gela. Dennis, 1863. Shattered; surface damaged by fire. Late stage of severe style. Purple ends of fillet with rosettes. Eye in transition type. Below, a continuous red line; above, key pattern (only a strip, but ground continuous). On shoulder, four palmettes in black on red.

Girl moving quickly to r., looking back; she wears chiton and himation, and hair looped up with fillet.

E 592. LEKYTHOS. Ht. 5⅛ in. Gela. Dennis, 1863. Late stage of severe style. Eye in profile. Below, a continuous red line; above, a strip of key pattern (band continuous); on shoulder, four palmettes in black on red.

Boy draped in a mantle which covers both arms, hair falling to shoulders, bound with a fillet; on l. a stelè or goal (a plain shaft on plinth ?), on r. a cross.

E 593. LEKYTHOS. Ht. 5½ in. Gela. Dennis, 1863. Late stage of severe style. White rays and string of saccos. Eye in profile. Below and above, a thin red line, continuous; on the shoulder, four black palmettes and rays.

Woman standing to r., holding out her r. hand over a calathos on the ground. She wears a chiton, himation, and saccos, with rays over the forehead.

E 594. LEKYTHOS. Ht. (present) 8 in. Cameiros, 1864. Tomb F 294. Wants lip, most of neck, and handle, and surface damaged. Purple wool. Below and above, a strip of key pattern to r. On shoulder, a palmette ornament in black on red, and tongue pattern. Drawing careless.

Girl in chiton and himation, hair looped up with a fillet (part seen), to l., holding up a mirror in her r. In front of her, a calathos filled with wool.

E 595. LEKYTHOS. Ht. 12¾ in. Gela. *Arch. Zeit.* 1864, *Anz.* p. 163*; Gerhard, *Akad. Abhandl.* ii. p. 455, e^3; Strube, *Bilderkr. von Eleusis*, no. e^3. Drawing of best period, but careless. The stalks of the corn have possibly been in purple, now faded, and can still be traced in the sketch-marks. Brown inner markings and details of wings and torch. Below, a strip of key pattern; above, of sets of three mæanders separated by dotted cross squares. On shoulder, an inverted palmette with two side palmettes issuing horizontally, black on red.

The sending of Triptolemos. On the l. **Triptolemos** wreathed, wearing himation over l. shoulder and legs, sits in the winged car to r., and holds out his r. to receive the ears of corn which **Demeter** offers him with his r.; the stalks of the corn are not indicated; she stands *en face*, wearing a long chiton, a mantle passed over the back of her head, and a wreath: in her l. she holds across her body a long torch, the upper part of which is lost in the border of the design.

E 596. LEKYTHOS. Ht. 13½ in. Sicily. Dennis, 1863. Surface discoloured. Drawing of good period, but careless, as in indicating skirt of warrior's chiton. Brown inner markings. Below, a strip of key pattern. Above, mæander, with two dotted cross squares. On shoulder, a pattern composed of three palmettes joined by tendrils, and surmounted by egg pattern, black on red.

Arming of a young warrior. He stands on r. in a short chiton, putting on his cuirass; the body is already buckled in position, and is held so by the l. hand; the r. is raised to the r. shoulder to bring down one of the two shoulder-pieces which stand upright at the back. On the l. stands a woman in Doric chiton with apoptygma, saccos, and earrings with three drops (*τρίγληνα*), who holds in her l. the helmet; with her r. she supports on edge a shield with device in black silhouette of a snake striking upwards to l.

E 597. LEKYTHOS. Ht. 13½ in. Gela. Dennis, 1863. Part of the centre is broken away. Probably by same hand as E 596.

Youth pursuing a woman. The youth, beardless, with wavy hair falling to his neck, petasos at back, chlamys with large brooch, and caduceus in l. (upper part wanting), pursues to r. a woman in a Doric chiton schistos with apoptygma, earrings and saccos, who flees, looking back and raising her r. before her face in surprise.

E 598. LEKYTHOS. Ht. 10½ in. Sicily. Dennis, 1863. Hartwig, *Meistersch.* p. 121. Similar to the preceding.

Woman, as in the preceding, looking along an arrow held downwards in her l. hand, holding the head of the arrow in her r. hand. On the r. is a palm tree, of diminutive size; on the l. hangs a bow.

[For this motive cf. E 33.]

E 599. LEKYTHOS. Ht. 10½ in. Sicily. Dennis, 1863. Parts discoloured unevenly. Graceful drawing. Above, a mæander strip with two red cross squares. On the shoulder, four black palmettes.

Woman in an Ionic chiton and himation, with two cross bands across her breast, and hair looped up, standing to r., r. hand on hip, and holding a spear upright in her l. hand. In front of her, on the ground, is a small square object. On the l. an object (perhaps a taenia ?) hangs in the field.

E 600. LEKYTHOS. Ht. 10½ in. Sicily. Dennis, 1863. Drawing rough. Above, a strip of alternate mæander and red cross squares. On the shoulder, five black palmettes.

Beside a Doric column on the l. a woman, in a long chiton, himation and earrings, with hair looped up, stands to r., holding up in her l. hand a mirror. Before her is a calathos.

E 601. LEKYTHOS. Ht. 12 in. Gela. Dennis, 1863. Refined drawing. Surface damaged; the head of the figure is restored. Purple ends of taenia, wreath and wool. Above, a strip of mæander. On the shoulder, five black palmettes.

Woman in an Ionic chiton and himation standing to r., holding in both hands a wreath. Before her, a calathos with wool, and a taenia hanging in the field.

E 602. LEKYTHOS. Ht. 10¾ in. Nola. Blacas Coll. Coarse style. Below, a thin red line. Above, pairs of mæander separated by red cross squares. On the shoulder, five palmettes, black on red.

Woman in a long sleeved chiton and himation, with hair looped up behind, standing to r., holding upright in her l. a long torch or palm branch (cf. E 507). On the l. hangs a striped saccos.

E 603. LEKYTHOS. Ht. 11 in. Gela. Dennis, 1863. Surface injured. Drawing of good period; below, a broad red line; above, sets of three mæanders separated by red cross squares. On shoulder, five palmettes, black on red.

Youth, equipped as a hunter (**Kephalos?**), running to r., looking back and raising his r. in surprise; in his l. he holds a spear; he wears a chlamys, petasos at back, and high endromides. On the r., a small rectangular object.

E 604. LEKYTHOS. Ht. 10 in. Gela. Dennis, 1863. Drawing late; ornaments careless. Below, zigzag pattern; above, egg pattern; on shoulder, five palmettes.

Ephebos, with mantle over his shoulders, leaning back against a staff which rests under his l. arm, places with his r. a wreath on a rectangular stelè which stands on l. upon a triple plinth.

E 605. LEKYTHOS. Ht. 10¼ in. Gela. Dennis, 1863. Late coarse style. Below, a thin red line; above, pairs of mæander separated by dotted cross squares; on shoulder, five palmettes, black on red.

Ephebos in a bordered himation, resting l. on staff, standing *en face* looking to r., r. hand and foot to l. On r. hangs an aryballos from a peg.

E 606. LEKYTHOS. Ht. 5¼ in. Nola. Temple Coll. Clay turned to ashen grey. Late stage of large style. Eye in profile. Below, a thin red line; above, mæander; on shoulder, two bands of rays, black on red.

Girl, seated in a chair to r., playing at ball: she sits with head thrown back, about to catch in each hand a ball which she has tossed in the air; she wears an Ionic chiton, mantle around her legs, and hair looped up over the ears. Before her, a calathos with wicker-work patterns; above it hangs a mirror; behind her, a fluted column extending the entire height of the design.

E 607. LEKYTHOS. Ht. 5¾ in. Athens, 1814. Burgon Coll. Lip and part of neck restored from another vase. Late stage of large style; careless in parts. Brown upper folds of chiton. Eye damaged. Below and above, red lines; on shoulder, which is left red, black rays.

Nikè, in Ionic chiton undergirt, with hair looped up, running to r., holding out in her r. hand a phialè, in her l. a torch (?).

E 608. LEKYTHOS. Ht. 8¼ in. Gela. Dennis, 1863. Surface changed to an ashy grey. Drawing of good period; hair ending in ≲-shaped strokes. Brown inner markings. Below, a strip of egg pattern; above, of sets of mæander separated by chequer squares. On shoulder, two bands of rays, black on red.

A nude boy standing to l., with spear resting against l. shoulder, looking down at a helmet which he holds out in his r. hand. The helmet has visor and cheek-pieces lowered.

E 609. LEKYTHOS. Ht. 7½ in. Athens, 1809. Burgon Coll. Strong style, but careless. Below, a plain red band; above, key pattern; on shoulder, two rows of rays, black on red.

Girl in a Doric chiton, of which she raises the skirt with her l., with hair looped up with a fillet, and earrings, running to r. looking back, and raising her r. in surprise.

E 610. LEKYTHOS. Ht. 5⅞ in. Nola. Blacas Coll. *Él. Cér.* iii, pl. 72. Surface damaged. Late style. Below, red line; above, egg pattern; on the shoulder (left red), black rays.

Head of Perseus in winged cap to l., rising from ground.

E 611. LEKYTHOS. Ht. 4¾ in. Rhodes, 1885. *Biliotti Sale Cat.* no. 217. Surface damaged. Good period, but drawing careless. Below, thin red line; above, strip of zigzags. Neck ruddled, with black tongue pattern.

Boy galloping to r. on a large ram.

E 612. LEKYTHOS. Ht. 8 in. Sicily. Dennis, 1863. Graceful drawing. Eye in profile, with dotted pupil. Above, pairs of mæanders and red cross squares alternately. On the shoulder, rays.

Wreathed head of a woman, with earrings in form of flower, rising to l. from the ground. On the l. a tendril with spiral also rising from the ground.

E 613. LEKYTHOS. Ht. 5¾ in. Gela. Dennis, 1863. Drawing late. Brown is used for feathers of the owl. Below, a thin red line, continuous; on the shoulder, a strip of key pattern; on the neck, two rows of rays.

Owl, perched on olive branch, to l. The owl is of the conventional type, with eyes formed by large black disks within circles, and beak like an ivy-leaf.

E 614. LEKYTHOS. Ht. 4 in. Nola. Blacas Coll. Neck rejoined. Drawing, fairly good. Eye in profile. Below, a thin red line; on neck, two rows of rays, black on red.

Triptolemos (youthful, wearing mantle), seated in winged car to l., holding out in r. a phialè. On l., a flower with two spirals.

E 615. LEKYTHOS. Old No. 781. Ht. 6¾ in. Wants handle. Graceful style. Eye in profile. Below, a continuous thin red line; above, a strip of key pattern; on the shoulder, two rows of rays.

Nikè, wearing chiton with apoptygma, her hair looped up, flying to r. towards an altar, holding out both hands, as if they supported a garland or sash. The altar is roughly in form of an Ionic capital, with necking of cable pattern.

E 616. LEKYTHOS. Old No. 780. Ht. $6\frac{1}{10}$ in. Neck and lip rejoined, and foot partly restored; surface damaged. Graceful style. Eye in archaic type. Brown folds of chiton. Below, a thin red line, continuous; above, a strip of hatched strokes; on shoulder, rays.

Nikè, flying to r., holding in both hands a large chest; she wears chiton, himation, and a saccos. The chest is decorated with a strip of embattled pattern between two rows of key pattern.

E 617. LEKYTHOS. Old No. 775. Ht. $4\frac{1}{4}$ in. Graceful style. Brown lower folds of chiton. Eye in profile. Below, thin red line, continuous; above, strip of key pattern. On shoulder, two rows of black rays.

Nikè, in chiton and himation, which covers both arms, walking to r. towards a Doric column.

E 618. LEKYTHOS. Old No. 767. Ht. $4\frac{3}{4}$ in. Hamilton Coll. D'Hancarville, iv, pl. 54. Drawing graceful but careless. Brown folds of chiton. Eye in profile. Below, a continuous red line; above, a strip of key pattern; on the shoulder, two rows of rays, black on red.

Nikè, standing to r. (chiton and himation and saccos), holding out in r. a phialè over an altar (?) in form of a cup with two handles. Her mouth is open as if she were speaking.

E 619. LEKYTHOS. Old No. 770. Ht. $3\frac{3}{4}$ in. Hamilton Coll. D'Hancarville, iii, pl. 55. Graceful style.

Nikè, flying to r. towards a column; she wears a chiton, himation covering both arms, and a saccos. The column has no capital, but a necking just below the abacus.

E 620. LEKYTHOS. Old No. 764. Ht. $6\frac{1}{4}$ in. Nola. Hamilton Coll. Graceful style. Eye in profile. Below, a double red line; on the shoulder, two rows of black rays.

Girl moving to r. towards a calathos, into which she is about to place with her r. a taenia ornamented with crosses. She wears an Ionic chiton, a mantle, and earrings.

E 621. LEKYTHOS. Old No. 766. Ht. $6\frac{1}{4}$ in. Hamilton Coll. D'Hancarville, i, pl. 90; Inghirami, *Vasi Fitt.* iii, pl. 204. Graceful style. Below, two red lines; on the neck, two rows of rays, black on red.

Girl moving to r., tossing a ball in her r.; she wears a chiton, himation, and earrings. On r. is a square base; on l. hangs a taenia.

E 622. LEKYTHOS. Old No. 779. Ht. $5\frac{5}{16}$ in. Hamilton Coll. D'Hancarville, i, pl. 57. Graceful style. Eye in transition type. Purple rays of head-dress. Below, a thin red line, continuous; above, a strip of key pattern; on shoulder, two rows of black rays.

Woman holding ivy-branch to l., running to r., looking back, and extending her r. arm; she wears an Ionic chiton, himation, and a saccos radiated over forehead.

E 623. LEKYTHOS. Ht. (present) 3¾ in. Bequeathed by Miss Auldjo, 1859. Wants lip; surface injured. Drawing graceful, but a little rough. Below, a thin red line; above, a strip of key pattern; on neck, two rows of rays, black on red.

Girl running to r., with both arms extended in front of her, between two Doric columns; she wears an Ionic chiton undergirt, and has her hair looped up.

E 624. LEKYTHOS. Ht. 3½ in. Blacas Coll. Graceful style. Eye in profile. Below, a thin red line, continuous. On shoulder, two rows of rays, black on red.

Girl, holding a forked branch of ivy, running to l., wearing a Doric chiton with apoptygma.

E 625. LEKYTHOS. Ht. 3½ in. Nola. Blacas Coll. Graceful style. Below and above, a thin red line, continuous. On the shoulder, two rows of rays, black on red.

Girl in chiton and himation, which passes over the back of her head, standing to r., holding out r. hand over an oblong object on the ground.

E 626. LEKYTHOS. Ht. 4¼ in. Nola. Blacas Coll. Graceful style. Eye in profile. Below, a red line; on shoulder, two rows of rays, black on red.

Woman in chiton and mantle, with hair looped up with a fillet, seated to l. on square base, holding out r. hand towards a flower with two spirals which springs from the ground.

E 627. LEKYTHOS. Old No. 769. Ht. 4¼ in. Graceful style. Eye in profile. Below, a thin red line; on shoulder, two rows of rays, black on red.

Bust of a woman to l. in himation and saccos. On l. three balls (?).

E 628. LEKYTHOS. Old No. 774. Ht. 4⅜ in. Hamilton Coll. Drawing of graceful period, but careless. Eye in profile. Below and above, a continuous red line; on the neck, two rows of rays.

Eros hovering in air to r., with arms extended as if to catch something.

E 629. LEKYTHOS. Old No. 773. Ht. 4⅜ in. Hamilton Coll. D'Hancarville, iii, pl. 92; Krause, *Gym. u. Agon.* ii, pl. 9, fig. 23. Surface slightly damaged. Graceful style. Eye in profile. Below, a thin red line. On the shoulder, two rows of rays.

Nude boy, bending with arms extended in front of him, about to leap over a small stelè or post on r. The ends of his hands are broken away, but he does not seem to hold halteres.

E 630. LEKYTHOS. Old No. 778. Ht. 4⅜ in. Nola. Durand Coll. no. 801. Graceful style. Eye in profile, but pupil in annular form. Below, a thin red line; on neck, two rows of rays, black on red.

Boy, crouching to r., holding some object (not shown) in both hands; his mouth is open.

E 631. LEKYTHOS. Ht. 5¾ in. Nola. Blacas Coll. Mended, and surface repainted, but design complete. Drawing of good period, but a little careless. Brown inner markings. Eye in profile. Below the design, a thin red line ; on the shoulders, two rows of black rays.

Athlete holding a strigil in l. at side, r. on hip, stands *en face*, looking to r. On l., a stelè or goal (a plain shaft on plinth).

E 632. LEKYTHOS. Ht. 4½ in. Nola. Blacas Coll. Part of body and shoulder restored. Graceful style. Below, a thin red line ; on the shoulder, two rows of rays.

Boy, crouching to r., holding over the ground in both hands a garland (?).

E 633. LEKYTHOS. Old No. 768. Ht. 4⅝ in. Nola. Durand Coll. no. 799. Graceful style. Below, a continuous red line ; above, a strip of cable pattern ; on neck, two rows of rays, black on red.

Infant crawling to r., arms outstretched.

E 634. LEKYTHOS. Old No. 777. Ht. 4¼ in. Hamilton Coll. Surface damaged. Drawing careless. Eye in profile. Below, a thin red line ; on the neck, two rows of rays.

Sphinx seated to l. ; on chest, dotted trefoils.

E 635. LEKYTHOS. Ht. 4½ in. Nola. Blacas Coll. Surface damaged. Drawing careless. Brown inner markings. Eye in profile. Below, a thin red line ; on shoulder, two rows of rays, black on red.

Sphinx seated to r., l. forepaw raised.

E 636. LEKYTHOS. Ht. 6 in. Nola. Blacas Coll. Wants part of handle ; surface somewhat damaged. Graceful style. Eye in profile. Below, a double red line ; on the shoulder, two rows of black rays.

Sphinx seated to r. opposite a flower ; hair looped up, and earrings.

E 637. LEKYTHOS. Ht. 3⅝ in. Nola. Blacas Coll. Wants handle. Graceful style. Below, a continuous red line.

Sphinx seated to r., l. paw raised.

E 638. LEKYTHOS. Ht. 3¼ in. Nola. Blacas Coll. Neck rejoined ; surface injured. Drawing of good period. Below, a continuous red line ; on neck, two rows of rays, black on red.

Siren to l., flapping her wings.

E 639. LEKYTHOS. Ht. 4¼ in. Nola. Blacas Coll. Drawing clumsy and careless. Below, a thin red strip ; on shoulder, two rows of rays, black on red.

Bull trotting to r.

E 640. LEKYTHOS. Ht. 3¼ in. Blacas Coll. Surface at back damaged by fire. Graceful style. Below, a thin red line ; on neck two rows of rays, black on red.

Hind galloping to l.

E 641. LEKYTHOS. Ht. (present) $2\frac{1}{8}$ in. Gela. Dennis, 1863. Wants neck and handle. Drawing careless. Below, a strip of egg pattern between red lines.

Panther to r., with face to front and l. paw raised.

E 642. LEKYTHOS. Ht. 11 in. Gela. Dennis, 1863. Late stage of severe style. Purple fillet. Brown folds of colpos and bracelets. Eye in transition stage. Below, pairs of mæanders separated by red cross squares. Round the neck, rays.

Dancing girl. A woman in an Ionic chiton with apoptygma, undergirt, two cross-belts on breast, bracelets and earrings, dancing to l., playing on castanets; her hair flies loosely back, and she wears a fillet.

E 643. LEKYTHOS. Ht. $11\frac{1}{2}$ in. Cameiros, 1864. Tomb F 43. *Athen. Mittheil.* 1880, pl. xiv, 1, p. 382. Left-hand lower part of design wanting. Late stage of severe style. Purple flame, inscription, wine, and ends of fillet. Eye in archaic type (inner angle open). Below, strip of mæander with red cross squares (mostly broken away). Round the neck, a band of rays.

Nikè, in long chiton, bordered mantle fastened on l. shoulder, bracelets and fillet, hair falling loose down back, flies to r., holding phialè in l., and with r. pouring wine from a jug over a blazing altar of a form developed from an Ionic capital, with necking of dots. The lower part of her legs and her feet are wanting.

[Found in the same tomb with the Aphroditè cup D 2 and E 144 and E 145.]

E 644. LEKYTHOS. Old No. 750. Ht. $11\frac{1}{8}$ in. 1850. Much damaged. The head and both arms are almost entirely destroyed, and the surface of the legs injured. Late stage of severe style. Purple fillet. Below, a strip of mæander with two red cross squares. The shoulder of the vase is wanting.

Seilenos and deer. The **Seilenos,** wearing a fillet, dances to r. with legs bent, r. hand extended behind him, and l. hand resting on the back of a deer, which springs to r.

E 645. LEKYTHOS. Ht. (present) $8\frac{1}{2}$ in. Athens, 1813. Burgon Coll. The neck and handle are restored, and the lip, which is ancient, does not belong. Much damaged by fire; the red is burnt to ashen gray. Strong style, but careless. The design runs all round the body. Purple fillets. Eye in profile. Below, and above, a band of sets of three mæanders, separated by chequer squares; the shoulder has been glazed black, surmounted by a band of egg pattern.

Type of **Peleus seizing Thetis.** A youth in a short girt chiton runs to r., extending his l. to seize a girl in a long sleeved chiton and a mantle fastened on her r. shoulder, who runs to r. with extended arms, looking back at him; her hair is fastened round the head and near the ends with a fillet. On the r., a girl in similar dress and actions runs towards a bearded man similarly dressed, who stands *en face,* but looks to l., raising his r. in surprise. On the l. of the youth, a third girl in a long girt chiton with apoptygma runs to l., looking back and extending her l. arm to r. The heads of all the figures, except the first girl, are either damaged or destroyed.

E 646. LEKYTHOS. Ht. 14⅜ in. Gela. Dennis, 1863. Damaged by fire. Strong style. Purple sword-belt. Brown markings. Eye in transition type. Below, mæander; round the base of the neck, egg pattern.

Woman carrying armour (type of **Thetis bringing armour to Achilles**). A woman in a long sleeved chiton, himation, earrings and saccos, stands to l., holding up in her r. hand by the scabbard a sword, with sword-belt attached. On her l. arm is a shield with device of a scorpion to l. (black silhouette), and drapery attached by three studs and decorated with a series of horizontal bands of dots, herring-bone, etc., terminating in a fringe of tongue-shaped flaps.

E 647–716. ARYBALLI.

[E 695–716 are polychrome.]

E 647. ARYBALLOS. Ht. 5 in. Nola. Blacas Coll. *Musée Blacas*, pl. xi, 2, p. 36; Overbeck, *Her. Bildw.* pl. vii, 1, p. 174, no. 1; *Jahrbuch*, i. (1886), p. 201, no. 5. Fine period; careful minute drawing. Purple rays of fillet, brown edge of hair. Eye in profile. Below, egg moulding. Below the handle, a fine quadruple palmette ornament with flowers.

Peleus pursuing Thetis. Peleus, a beardless youth with chlamys and short girt chiton flying behind, and petasos, runs to r., extending his arms to seize **Thetis,** who flees, looking back at him and holding up her r. hand in terror; in her l. she holds by the tail a dolphin; her long hair falls loose, and she wears a long chiton, a bordered diploïs, and a radiated fillet.

E 648. ARYBALLOS. Ht. 6¾ in. Pomarico. Temple Coll. Surface much injured. Graceful style. Purple wreaths. Eye in profile. Below, a strip of egg pattern. Round the neck, tongue pattern.

Two women, Eros. On the r., beside a diphros in the background, on which is a striped cushion, a woman stands in three-quarter face to l., holding up on her r. hand a diminutive figure of **Eros,** who crouches to l., holding up in both hands a wreath; on the l. a woman stands to r., holding out in both hands a wreath. Both women wear a Doric chiton, and have their hair looped up with an opisthosphendonè. Between them a long tendril springs from the ground, terminating in a palmette.

E 649. ARYBALLOS. Old No. 905. Ht. (present) 6⅜ in. Surface injured and re-varnished. Graceful style. Eye in profile. Below, a thin red line.

Two women confronted: the one on the l. moves to r., wearing a saccos, and holds in both hands a square box; the other holds in her r. a mirror, and wears a himation: both have long chitons with sleeves.

E 650. ARYBALLOS. Ht. $3\frac{5}{16}$ in. Nola. Blacas Coll. Graceful style. Purple fillet and tie of cap. Eye in simple profile, with eyelash. Below, a thin red line.

A woman with long sleeved chiton, himation, and fillet, seated on a diphros to l., looking down with mouth open as if speaking, and extending both hands with palms outward, to the l. Her heels rest close together on the ground, and the toes are raised. On the r. hangs a striped saccos.

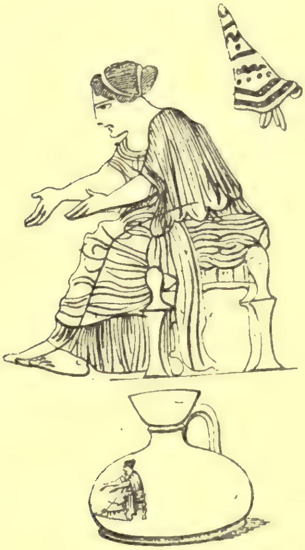


Fig. 25 = E 650.

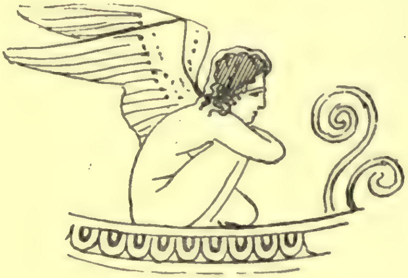


Fig. 26 = E 652.

E 651. ARYBALLOS. Old No. 997. Ht. 3 in. 1847. Broken and re-varnished; the upper part of the design wanting. Graceful style. Eye in profile. Below, a strip of egg pattern.

A nude girl (?) bending to l. to lay a rolled-up mantle on the ground beside a skyphos, of which the lip is decorated with a row of dots.

E 652. ARYBALLOS. Ht. $2\frac{9}{16}$ in. Nola. Blacas Coll. Graceful style. Eye in profile type, with eyelash. Below, a strip of egg pattern.

Eros (as a grown boy) crouching to r. with arms folded around r. knee, watching a plant with two spirals which springs from the ground.

E 653. ARYBALLOS. Old No. 901. Ht. $3\frac{1}{8}$ in. Nola. Durand Coll. no. 729. Unusual form. Later stage of severe style; head of boy too large. Eye in archaic type. Below, a thin red line.

Nude boy to r., plunging both arms into a large loutron, the upper part of which has an imitation inscription. Above it hang a sponge, aryballos, and strigil.

E 654. ARYBALLOS. Old No. 892. Nola. Durand Coll. no. 183. Drawing of good period, but careless.

A **Mænad**, with thyrsos held obliquely on l. arm, standing to r., holding out a phialè over a square base or altar; she wears Ionic chiton, himation, and bracelets, and her hair is looped up.

E 655. ARYBALLOS. Ht. 3¼ in. Nola. Blacas Coll. Graceful style. Purple fillet and rays of stephanè (now nearly white). Brown folds of drapery. Eye in simple profile. Below, a thin red line; round the neck, tongue pattern.

Nikè, in a long sleeved chiton decorated with three rows of dots, a saccos, and a radiated stephanè, flying to r., holding in both hands a circular fillet.

E 656. ARYBALLOS. Ht. 4¼ in. Athens, 1813. Burgon Coll. Surface injured. Graceful style, but careless. Eye in profile. Below, a strip of egg pattern.

Nikè in long chiton, hair looped up, flying to r., holding in her r. a square box; from her l. hand drop two fruits (?).

E 657. ARYBALLOS. Ht. (present) 5½ in. Blacas Coll. Wants the foot. Graceful style. Brown sandals and edge of hair. Eye in profile. Below, a thin red line.

An ephebos in chlamys and sandals laced high around the calf, with a petasos hanging at his back, and holding a spear upright in his l. hand, stands in three-quarter face to r., with his head in profile to the r. On the r. is an object of irregular form (a rock?).

E 658. ARYBALLOS. Ht. (present) 2¾ in. Athens, 1814. Burgon Coll. Wants neck and handle. Graceful style. Below, a continuous band of white (?). Edge of hair in thinned black.

Hesperos (?). Bust of a youth, with wavy hair falling to the shoulders, and a mantle closely draped around his neck, rising from the ground to r. On the r. is a large crescent.

[Perhaps, in connection with the scene on the crater E 466, the bust may be that of the evening star, rising with the new moon. The moon is thus represented in late vase-painting, see F 573. Cf. E 659.]

E 659. ARYBALLOS. Ht. 4 in. Cameiros, 1864. Tomb F 269. Surface damaged. Graceful style. Eye in profile. No ground-line.

Selene (?). Bust of a girl (closely wrapped in a himation, hair looped up in sphendonè) rising from ground to r. On r. a crescent.

[Hartwig, *Meistersch.* p. 356, note 1, describes a lekythos with similar subject, recently acquired by the Berlin Museum.]

E 660. ARYBALLOS. Ht. (present) 1⅞ in. Athens, 1814. Burgon Coll. Wants lip. The clay has been burnt to an ashen gray. Graceful style. Eye in profile. Below, a thin red line.

Bust of **Persephonè** (?) rising from the ground to r., looking upwards: she wears a mantle, and her hair is looped up with a fillet. On the l. a forked tree with leaves, on the r. a plant with two spirals, rise from the ground; perhaps an indication of the vegetation consequent on the return to earth of Persephonè.

E 661. ARYBALLOS. Ht. $3\frac{3}{4}$ in. Cameiros, 1864. Tomb F 89. Drawing of good period, but careless.

Woman to r., pouring a libation from a phialè in r. hand over a square altar (?) ; she has hair in a knot, earrings, long chiton, and himation.

E 662. ARYBALLOS. Ht. $5\frac{1}{4}$ in. Cameiros, 1864. Tomb F 13? Surface damaged. Graceful style, but careless. Eye in profile, with eyelash. Below, a thin red line.

Nikè, in a girt Doric chiton, with hair looped up, standing to r., holding out both hands over a spiral plant which rises from the ground.

E 663. ARYBALLOS. Ht. $5\frac{3}{4}$ in. Cameiros, 1861. Surface damaged. Graceful style. Eye in profile. Below, a thin red line.

Sphinx seated to l. beside a flower with two spiral tendrils.

E 664. ARYBALLOS. Ht. (present) 2 in. Thymbra, Troad, 1877. Presented by A. W. Franks, Esq. Wants handle and neck. Surface of figure injured. Graceful style, but careless. Eye in profile. Below, a strip of egg pattern.

Sphinx couchant to r., l. forepaw raised.

E 665. ARYBALLOS. Ht. $7\frac{1}{8}$ in. Athens, 1813. Burgon Coll. Nearly intact. Graceful style. Brown edge of hair ; the down on the cheek and upper lip of the youth is indicated by brown dots. Eye in profile, the pupil a complete circle. The outline of the hair is wavy ; in that of the youth, the actual hair is not waved at the edge, and each wave of the red outline has been filled with a brush-mark in brown. Below, a strip of egg pattern. Round the base of the neck, tongue pattern.

Heads of youthful male and female figure, confronted : the female head on the l. has her hair looped up with a sphendonè decorated with stars, and wears earrings, necklace, and a wreath. The male head wears a wreath and mantle. Between them a flower with two spirals springs from the ground.

[For the explanation of this subject as Persephonè and Triptolemos, cf. Fröhner, *Choix de Vases*, p. 35 ; *Arch. Zeit.* 1885, p. 191 ; and Robert, *Arch. Märchen*, p. 202.]

E 666. ARYBALLOS. Ht. (present) $3\frac{1}{2}$ in. Cameiros, 1864. Tomb F 244. Wants neck and handle. Graceful style. Eye in profile. Below, a thin red line.

Girl running to r., holding in r. a spiral plant ; she wears a girt Doric chiton, and has her hair looped up.

E 667. ARYBALLOS. Ht. $4\frac{1}{4}$ in. Cameiros, 1864. Tomb F 41. Graceful style. Eye in profile. Below, a thin red line.

Sphinx seated to r., l. paw raised.

E 668. ARYBALLOS. Ht. $4\frac{1}{16}$ in. Cameiros, 1864. Tomb F 229. Surface much injured. Graceful style, becoming careless. Eye in profile. Below, a thin red line.

Eros flying to r., extending his arms over an altar (?).

E 669. ARYBALLOS. Ht. 3¼ in. Cameiros, 1864. Tomb F 87. Graceful style. Below, a thin red line continuous round the vase.

Siren to r. perched on rock; on r. a column. In the lower part of the rock are three engraved marks in horizontal line (waves?).

E 670. ARYBALLOS. Ht. 3⅛ in. Nola. Blacas Coll. Rough style. Eye in profile. Below, a thin red line.

Woman with long chiton and mantle, hair looped up, running to r., looking back; on the r. is a square base. On the l. a taenia hangs in the field.

E 671. ARYBALLOS. Ht. 3⅛ in. Nola. Blacas Coll. Graceful style, but rough. Eye in profile. Below, a thin red line.

Between two Doric columns, a woman closely draped in a long chiton and mantle, and wearing a saccos, running to l., looking back.

E 672. ARYBALLOS. Ht. 3 in. Melos, 1819. Burgon Coll. Surface slightly injured. Graceful style. Eye in profile. Below, a red line.

Girl in Doric chiton with apoptygma, running to l., looking back and extending both arms with a gesture of alarm.

E 673. ARYBALLOS. Ht. 3⅛ in. Nola. Blacas Coll. Graceful style, but careless. Brown folds of chiton. Eye in simple profile type. Below, a thin red line.

Woman in long sleeved chiton, himation and saccos, seated to r. in a chair, extending her r. arm.

E 674. ARYBALLOS. Ht. 2¼ in. Melos, 1819. Burgon Coll. Wants handle. Graceful style, but careless. Below, a thin red line.

Woman in a Doric chiton, with hair looped up, extending her r. hand, holding some object, to r. Behind her, a square base.

E 675. ARYBALLOS. Ht. 2 in. Melos, 1819. Burgon Coll. Graceful style, but careless. Brown folds of drapery. Eye in profile. Below, a thin red line.

Woman with long chiton and himation, hair looped up, seated on a square base to r., extending her r. hand; behind her is a calathos.

E 676. ARYBALLOS. Ht. 2 in. Melos, 1819. Burgon Coll. Graceful style. Eye in profile. Below, a thin red line.

Boy crouching to r. on his r. knee, holding out with both hands a string of circular objects (a wreath?).

E 677. ARYBALLOS. Ht. (present) 2½ in. Ophrynium, Troad, 1877. Presented by A. W. Franks, Esq. Wants lip; surface injured. Graceful style, but careless. Eye in profile. Below, a strip of egg pattern.

Infant, wearing the usual belt, crawling to r. towards a circular object.

E 678. ARYBALLOS. Ht. 2¾ in. Ophrynium, Troad, 1877. Presented by A. W. Franks, Esq. Surface injured; neck repaired. Graceful style, but careless. Below, a strip of egg pattern.

Infant, with long hair and the usual cross-belt, stooping to r. to place some object on a heap of stones (?).

E 679. ARYBALLOS. Ht. 3½ in. Cameiros, 1864. Tomb F 179? Graceful style. Eye in profile. Below, egg pattern; above, plain rays.

Infant crawling to r., holding up in r. a stick (?); below the stick, an egg-shaped object on the ground (a whipping-top?). He wears a belt with ornaments across the chest, and a bracelet on his r. wrist.

E 680. ARYBALLOS. Ht. 3½ in. Cameiros, 1864. Tomb F 179 (cf. E 530, E 679). Graceful style. Eye in profile. Below, egg-pattern; above, rays.

Infant crawling to r. and stretching r. towards a small egg-shaped object. He wears the usual infant's belt across the chest.

E 681. ARYBALLOS. Ht. 3¼ in. Cameiros, 1864. Tomb F 229. Wants handle. Rough style. Below, a thin red line.

Boy, nude, crawling on all fours to r. towards a plant.

E 682. ARYBALLOS. Ht. 2¾ in. Cameiros, 1864. Tomb F 153. Graceful style. Below, a thin red line.

Head of Amazon in spotted kidaris rising from ground to l. On l. a Scythian bow.

E 683. ARYBALLOS. Ht. 3¼ in. Cameiros, 1864. Tomb F 229. Graceful style. Eye in profile. Below, a strip of zigzag pattern.

Head of woman (hair in opisthosphendonè) rising from ground. On r. a plant.

E 684. ARYBALLOS. Old No. C. 42. Ht. 4 in. Cyrenaica. Dennis, 1866. Graceful style, but careless. Below, a thin red line.

Eros, a full-grown boy, flying to r., holding out his r. hand over a rectangular base or altar (?), which stands on the ground on r.

E 685. ARYBALLOS. Old No. C. 43. Ht. 2⅞ in. Benghazi, 1862. Drawing graceful, but careless. Below, a thin red line.

Head of a youth in a petasos rising from the ground to l.

E 686. ARYBALLOS. Ht. 2¾ in. Gela. Dennis, 1863. Drawing of good period; panther has archaic type of face. Below, a strip of egg pattern between two red lines.

Panther to r., with face to front, raising l. forepaw.

E 687. ARYBALLOS. Ht. 2¼ in. Gela. Dennis, 1863. Rough style. Below, a thin red line.

Goose to r.

E 688. ARYBALLOS. Ht. 2¼ in. Agrigentum, 1855. Graceful style. Below, a thin red line.

Hind galloping to r.

E 689. ARYBALLOS. Ht. (present) 2¼ in. Cameiros, 1864. Tomb F 170. Wants lip. Rough style. Below, egg pattern.

Swan to l.

E 690. ARYBALLOS. Ht. 4⅝ in. Kalavarda, Rhodes, 1856. Rough coarse style, like S. Italian. Below, a rough band of zigzag pattern.

Bird to r., flapping wings.

E 691. ARYBALLOS. Ht. 3½ in. Sardinia, 1856. Surface injured; drawing, careless. Brown markings. Below, a double thin red line.

Panther couchant to r., with l. forepaw raised.

E 692. ARYBALLOS. Ht. 2½ in. Sardinia, 1856. Graceful style, but careless. Below, a double thin red line.

Dolphin to r.

E 693. ARYBALLOS. Old No. 931. Ht. 3 in. Nola. Durand Coll. no. 907. Graceful style, but careless. Below, a thin red line.

Goose to r., pecking up some object from the ground.

E 694. ARYBALLOS. Ht. 3⅛ in. From Kolonè in the Troad, 1877. Presented by A. W. Franks, Esq. Surface injured. Graceful style.

Swan with arched neck and flapping wings to r.; the feathers are indicated by dots. On each side a plant.

[For the site of Kolonè see Calvert in *Arch. Journal*, xvii (1860), pp. 287–91; Calvert's identification is disputed by Clarke in *American Journal*, ii, p. 141.]

E 695. ARYBALLOS. Ht. 9¼ in. Basilicata. Durand Coll. no. 97. Beckford Sale (see Birch, *Ancient Pottery*,^{2} p. 437). Hamilton Sale, 1882. *Mon. dell' Inst.* i, pl. 50, *a*; *Ann. dell' Inst.* 1833, p. 99, and 1847, p. 301; Müller-Wieseler, *Denkm. d. a. Kunst.* ii, pl. 38, no. 447; *Arch. Zeit.* 1844, pl. 24, i, p. 395; O. Müller, *Handbuch*, § 384, 6; Welcker, *Alte Denkm.* iii, p. 360; Jahn, *Bemalte Vasen mit Goldschmuck*, p. 9, no. 13; cf. *Munich Cat.* p. ccvi, 1352; Stephani, *Compte-Rendu*, 1863, p. 231, 1; 1865, p. 58; 1875, p. 96, 4; Keller, *Thiere des cl. Alt.* p. 24; Daremberg and Saglio, i, part 1, p. 599; i, part 2, p. 857; *Zeitschr. der deutschen Morgenländischen Gesellsch.* xl, p. 558; *Athen. Mittheil.* 1892, p. 436; Graef, *De Bacchi Expeditione Indica*, p. 1. Drawing graceful, but with excess of detail and rich effect. Brown inner markings. Eye in profile. Gilding is used throughout for jewellery, for the flames of the torch, the horns and ends of the cross-bar of the kithara, and a stud at the head of the whip. Purple (?), now faded, for the thongs of the whip, the halter, the ends of the flames, and the tie of the tympanon; the cords of the lyres are not represented. Below, a band of sets of three mæanders separated by dotted chequer squares (the squares unusually arranged). On the shoulder, a strip of single palmettes; round the base of the shoulder, tongue pattern. Beneath the handle, a quadruple palmette ornament, with long tendrils. The foot is modelled underneath with a series of concentric mouldings.

Dionysiac procession (?). In the centre a Bactrian camel moves slowly to r., led with a halter by a Persian, who looks upward at the rider, pointing forward as if indicating the road. Between the two humps of the animal a bearded man in Oriental dress (Dionysos ?) is seated *en face*, but looking downwards to r., upon an embroidered saddle-cloth, with a projecting ledge for his feet ; this is attached by a broad girth at each end of the camel's stomach. In his l. hand, resting on his thigh, he holds a two-thonged whip, and extends his r. horizontally, as if to keep his balance ; at his l. side appears to be part of a bow-case. The halter appears to be attached to the camel's nose, and there is no indication of bridle. The Persian leading it is beardless ; he carries on his l. shoulder a goad (?), and has a bow-case hanging at his side. Beside him in the background, on a raised plane, a second Persian moves to r., looking back and waving a fan. Beside him, on the r., a third Persian stands *en face*, but looks to l., playing upon a chelys with a plectrum. On each side of him is a figure in the lower plane : on the l. a woman in a long chiton and wreath, bracelets and necklace, dances to r. on tip-toe, looking back, so that she is nearly in full face, and playing on a tympanon. On the r. a fourth Persian, bearded, dances, facing to l., with hands raised together above his head.[*] This figure is balanced on the extreme l. by one exactly similar, dancing to r. ; he is preceded by two beardless Persians, of whom one plays on the kithara with a plectrum, the other holds aloft a long burning torch. Between these last, in the background, and on a higher level, a wreathed dancing woman moves to r., playing on the tympanon ; she is dressed like the other, but has a jacket with laurel-wreaths on the sleeves beneath her chiton, and a broad black belt ; her hair flies loose behind her. The dress of the Persians is very little varied, consisting throughout of anaxyrides with horizontal patterns of zigzags, a short chiton, over which is a jacket decorated with stars or dotted circles, with a wreath-pattern on the sleeves, and a broad mæander border at the neck and skirt ; a kidaris, which has usually two or more gilt rays, a jewelled belt, and shoes. The head of Dionysos projects over the palmette border on the shoulder of the vase ; his jacket has a broad stripe of crossed lines down the centre. The dancing Persian on the extreme r. has no jacket, but sleeves decorated like his anaxyrides ; the other Persians on the r. have no ornamentation on their sleeves.

[This scene has been variously described as an episode in the story of Midas (Polyaen. *Strat.* vii, 5), as the triumph of the Indian Dionysos, of Dionysos as conqueror of the East, of Dionysos Bassareus. There is, however, little to distinguish the scene as Dionysiac. The object held by the rider is not a sceptre, but a whip ; his kidaris (or tiara) differs in no respect from those of other figures in the same scene.]

E 696. ARYBALLOS. Ht. 7¼ in. Marion, Cyprus, 1887. *J. H. S.* vol. 8, pl. 81, p. 320 ; *Wiener Vorlegebl.* 1889, pl. ix, 9 *a–b*. Late fine style. Gilding on a raised surface is used for the helmet, ægis, and shield of Athenè, the spear-heads, jewellery, wings of the Sphinx, and centres of palmettes. White, with details in brown, for the flesh and drapery of Athenè, and the body of the Sphinx. Purple for inscriptions. Inner markings in very fine lines of black glaze. Ground-lines very lightly incised in the black glaze. Below, a band of egg pattern, over which the feet of the Sphinx project. Above, a row of upright palmettes; round the neck, tongue pattern. Below the handle, two palmettes superimposed, with one branching on each side.

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[*] This dance is known as the ὄκλασμα (see F 343). For the attitude cf. also E 506.

Œdipus slaying the Sphinx. In the background in the centre of the scene is an Ionic column, extending to the upper border. In front of this **Œdipus** with his r. foot on higher ground, standing *en face*, his body thrown backward, his l. arm doubled back as if encircling the column, unless the doubling of the arm just there is a mere coincidence; his mantle floats from the l. hand across the shoulder; he strikes downward to r. at the **Sphinx,** which has fallen with face downward between its fore-legs to l. The l. foot of Œdipus rests on the back of the monster's head; the profile of its face is still traceable, but the white colour is here worn off. Above Œdipus is inscribed his name, half on each side of the column, ΟΙΔΙ ΠΟΥΣ, Οἰδίπους. Over the Sphinx, **Apollo** is seated to l., on his mantle spread on high ground; he has long wavy hair wreathed with laurel, and a long laurel branch against his r. shoulder; an end of his mantle passes over his r. thigh; he leans on his l. elbow, looking round in three-quarter face to r. Beside him is inscribed his name, ΑΠΟΛΛΩΝ, Ἀπόλλων. On the l. of Œdipus **Athenè** stands looking on, with spear resting against r. shoulder and l. hand resting on the edge of her shield (seen in perspective), which has for device a laurel-wreath within an edging of dots. She wears a long chiton with apoptygma, ægis, necklace and belt of beads, earrings, bracelets, and a helmet with raised cheek-pieces; beside her on r. ΑΘΗΝΑ, Ἀθηνᾶ. Behind her on l. stands **Æneas,** a beardless youth in a chlamys, with spear resting against his l. shoulder, leaning forward with his l. foot raised on higher ground; beside him a tree, and over him his name, ΑΙΝΕΑΣ, Αἰνέας. On the r. of Apollo are the Dioscuri. **Castor** stands in three-quarter face to l., with l. hand on his hip and holding upright in his r. a spear; a short mantle passes over his r. elbow and l. shoulder and a sword hangs at his side. Over him his name, ΚΑΣΤΩΡ, Κάστωρ. Behind him is **Polydeukes,** seated to r. looking round; his mantle is arranged like that of Apollo, and his spear rests against his l. shoulder. Over him, his name, ΠΟΛΥΔΕVΚΗΣ, Πολυδεύκης. This figure, Æneas, and Œdipus all wear open-work sandals.

E 697. ARYBALLOS. Ht. 7¾ in. Athens. Rogers Coll., 1856. Stackelberg, *Gräber der Hell.* pl. 29. Style of Meidias, but rather more florid. A raised purple or yellow surface is used for jewellery, fruits, wings of Eros, tripod-stand, and centres of palmettes in border; sometimes these have been gilded. Purple and white (flat) are used for ground-lines, flowers, and inscriptions. Brown inner markings. Below, a continuous band of egg pattern; round the shoulder, a band of upright palmettes; above, tongue pattern. Beneath the handle, an elaborate pattern composed of four palmettes (part broken away).

Aphroditè and her following. Beside a laurel tree **Aphroditè** is seated on raised ground to l., looking to r., and addressing **Eros,** who sits on her l. shoulder; she wears a long chiton, a mantle embroidered with crosses, a radiated double sphendonè of net (?) indicated by cross-hatched lines, earrings, a necklace of beads, and sandals; above her, her name, ΑΦΡΟΔΙΤΗ, Ἀφροδίτη. Eros looks down at her, his l. resting on his hip, his r. on her neck. On the r. **Peitho** bends forward to the l., occupied with an open-work basket of fruits (?) resting on the hillock, into the uprights of which she seems to be putting sprigs of olive ; over her, ΓΕΙΘΩ, Πείθω ; she wears a long chiton with apoptygma girt, and her hair falls loose. Behind her on r. is a tree (apple ?) with purple fruits, one of which is being plucked from the topmost bough by **Eudaemonia,** who stands *en face,* with a dish of fruit in her l. hand, looking up at the tree ; she wears a bordered Doric chiton schistos, earrings, necklace, and a sphendonè decorated with egg pattern and a row of purple beads ; above her, EVΔΑΙΜΟΝΙΑ, *Εὐδαιμονία.* On the l. of Aphroditè is a similar tree, beside which stands **Paedia,** dressed like Peitho, but with earrings, necklace, and hair knotted behind with a fillet ; she looks down at a beaded fillet held in both her hands, which **Eunomia,** coming behind and reaching over her shoulders, seems to be about to receive from her ; Eunomia wears a Doric chiton schistos, a radiated fillet, earrings, and a necklace of beads ; her hair hangs down her back, and is tied at the ends with two flowers (?). Above these two are their names, ΓΑΙΔΙΑ, EVΝΟΜΙΑ, *Παιδία, Εὐνομία.* On the l., **Cleopatra** advances, holding in her l. a dish of fruits, and raising in her r. a string of beads ; she is dressed like Eunomia, but her hair is looped up behind ; over her, ΚΛΕΟΠΑΤΡΑ, *Κλεοπάτρα.*

E 698. ARYBALLOS. Old No. 1263. Ht. 9⅞ in. Ruvo. Minervini, *Illustr. di un Ant. Vaso di Ruvo,* Naples, 1845 ; *Rev. Arch.* 1845, p. 550 ; *Él. Cér.* ii, p. 61 ; iv, pl. 84, p. 223 ; Jahn, *Vasen mit Goldschmuck,* pl. ii, 1, 2 ; *Jahrbuch,* ix (1894), p. 61, no. 19. Cf. *Arch. Zeit.* 1880, p. 191. Style of Meidias, but clumsy. Ornaments as preceding, except that the band of palmettes on shoulder are laid horizontally, and have small ones between.

Eudaemonia and other figures. Eudaemonia is seated to l. on raised ground, with long sleeved chiton, mantle over her lap embroidered with crosses, necklace of beads, bracelets, and a sphendonè decorated with spirals ; over her is inscribed her name, EVΔΛΙΜΟΝΛ, *Εὐδαιμον(ί)α.* She looks to r., holding in both hands a string of beads towards a wreathed youth in a bordered chlamys, fastened on the chest with a brooch, and laced sandals, who stands in three-quarter face, looking at her, resting his l. on his hip, and holding upright in his r. hand two spears with the central thong (*ἀγκύλη*) attached. Over him, his name, ΓΟΛΥΙ . . ΟΣ, *Πολύ[ειδ]ος* (?). Between these figures a tree rises from the ground, and above it hangs a wreath. On the r., a woman in long chiton with apoptygma, necklace of beads, bracelets, and knotted hair, stands in three-quarter face to l., holding up in both hands a fillet ; above her, ΚΛΛΗ, *καλή.* On the l., **Eros** flies downwards towards Eudaemonia, extending both hands towards her head. Behind him, **Pandaesia** stands in three-quarter face to r., holding forward with her l. an unfastened wreath ; on her r., resting against her breast, is a fluted phialè containing a bunch of grapes, a pomegranate, and another fruit ; she wears a chiton with sleeves, caught up on one side so that it leaves part of her r. leg bare, a sphendonè decorated with egg pattern, bracelets, earrings, and necklace of beads (faded) ; over her is her name, ΓΑΝΔΑΙΣΙΑ, *Πανδαισία.* Last on l. comes **Hygieia**, who wears a long sleeved chiton, and is putting on an himation embroidered with crosses ; holding one end against her waist, she draws the other end forward over her l. shoulder ; her hair is in short irregular curls, and confined with a broad band decorated with egg pattern, and she has earrings, necklace of beads, and bracelets. Above her, V/IEIΛ, *Ὑγίεια.*

E 699. ARYBALLOS. Ht. (present) 4¾ in. Poli tis Chrysochon, Cyprus, 1890. Presented by the Cyprus Exploration Fund. *J. H. S.* vol. xi (1890), pl. 4, p. 47. Much injured. Neck and portions of design wanting. Style and technique as preceding. Below, egg pattern ; above, a band of alternate palmette and lotus ; round neck, tongue pattern. Below the handle, a pattern composed of four palmettes with tendrils.

Aphroditè and a young hunter. In the centre, **Aphroditè** (flesh coloured white) is seated on raised ground to l., with a mantle over her legs, leaning on her l. hand ; her face and r. arm are wanting ; she wears a radiated fillet, necklace of beads, and bracelets. Confronting her on l. is seated a youth in a chlamys and a Phrygian cap, resting his l. hand on the end of his club, the head of which rests on the ground beside him ; his l. elbow is placed in the hollow between the branch and trunk of a tree which springs from the ground on his l. His face, which is broken away, seems to be turned to the front. Behind Aphroditè, **Eros** flies towards her, and appears to be clasping her round the neck ; his face is damaged ; he wears a fillet. On the r. is a group of two women : one is seated on raised ground, and holds out in her r. hand to l. a wreath of laurel (part wanting), of which her l. hand probably held the other end. Behind her stands a woman who rests one hand on either shoulder of the seated figure ; her drapery flies back as if she were in quick movement, though her feet are together. On the l. a third woman stands looking to r., leaning forward with l. knee raised, and resting her l. elbow in another hollow of the tree. All the women wear a long chiton girt, earrings, necklace, and bracelets, and their hair is knotted high with a fillet. In the ground, branches of laurel spring up.

E 700. ARYBALLOS. Ht. 6⅜ in. Athens. Castellani, 1873. Kekulè, *Reliefs an der Balustrade d. Athena Nike*, cut on p. 8. Graceful drawing. The flesh of Nikè and the woman is painted white with brown details, on the red ground ; their drapery and the wings of Nikè have been rendered in some colour applied to the red ground now lost. Gilding, on a raised surface, is used for jewellery, details of the greaves, helmet worn by the warrior, sword-hilt, spear-head, shield, hammer and nail, the hair-band of Nikè, and the plant with fruit ; also the berries of the olive-wreath on the shoulder, and the centres of the palmettes under the handle. Purple (faded) is used for the shaft of the spear and the sword-belt, and the ground-lines. Below, a continuous band of egg pattern ; round the neck, tongue pattern.

Nikè erecting a trophy. In the centre a youthful warrior is seated on a mantle spread on high ground beside his shield ; he has long hair and wears a helmet with visor and cheek-pieces ; he holds out in his r. hand a sword in its scabbard towards a tree-trunk on the r., which is already decorated with a short chiton, a cuirass and a shield seen in foreshortening ; a spear pointing obliquely downwards is attached to the r. shoulder, and a conical helmet rests on the top. This helmet is being nailed in position by **Nikè**, who advances from the r., holding the nail in her l. and brandishing the hammer in her r.; she wears a long chiton and bracelets, and her hair is knotted behind. On the l. a woman leans forward with her l. foot on rising ground, holding in each hand a greave decorated with a spiral; she wears a long chiton, a necklace, bracelets, and a saccos decorated over the forehead with an ornament. Beneath her, a plant with fruits, and between Nikè and the trophy a long tendril with spirals rises from the ground.

[For the action of Nikè, cf. *Él. Cér.* i, pl. 94.]

E 701. ARYBALLOS. Ht. 5½ in. Athens. Castellani, 1873. Drawing in style of Meidias, but more minute. Eye in profile. The figure of Artemis is painted in white with brown details on red; her hair is the ordinary red-figure style; her drapery, which appears now as a red formless mass with occasional traces of a detail in brown, has been indicated in some other colour; where it crosses the body (at the knees, waist, and shoulders) it is indicated by brown wavy lines. Gilding on a raised surface is used for jewellery, the torches with their flames, and the buskins of Artemis, and spangles on her chlamys, the spear and brooch of the giant on the l. and the fillet of both giants; also for the centres of the egg pattern on the shoulder and of the palmettes beneath the handle of the vase. Below, a band of egg pattern; round the neck, tongue pattern.

Artemis in Gigantomachia. In the centre **Artemis** with a mantle flying loose at her back, bracelets, high endromides with flaps, her hair knotted at back and radiated, holding out in each hand a blazing torch, pursues a youthful **Giant**, who flees to r. with panther-skin around his l. arm and floating behind him; his head is thrown back, so that he looks upwards, brandishing over his head a short staff or lance, the end of which is lost in the tendrils of the palmette ornament. On the l. a youth (a **Giant**?) in a chlamys, fastened with a brooch on the breast, and wrapped around the l. arm as a shield, moves away to l., looking back and brandishing a spear.

[For the type of Artemis cf. the statue by Strongylion, Paus. i., 44, 4, and Müller-Wieseler, *Denkm. d. a. Kunst*, ii, pl. xvi, no. 174 *b*.]

E 702. ARYBALLOS. Ht. 4¼ in. 1875. Drawing in style of Meidias. The figure of Eros is painted white, with brown details, on a red ground, his hair in the usual red-figure manner, and his wings have been gilt on the smooth surface; only a few traces of the gilding remain. The inscription and the berries of the olive-wreath on the shoulder of the vase are white. Below, a continuous band of egg pattern. Below the handle, a double palmette with tendrils and flowers. On the foot, raised concentric circles.

Eros pursuing a woman. Eros, a full-grown youth, with short wavy hair, runs to the r., extending both arms to seize a woman in a long chiton and mantle, who looks back as she flies, raising her mantle in front of her face on her r. arm, as if for a shield. On the l. a second woman, in a long chiton, flees to l., looking back; beside her is her name, ΟΛ̣ΛΙΛ̣, *Θαλία*. Both the women wear earrings, and have their hair tied with a fillet.

E 703. ARYBALLOS. Ht. 5¼ in. Corinth, 1873. Drawing in style of Meidias, but minute. Eye in profile. The figure of Eros is painted in white, with brown details, on red; his hair in the usual red-figure method. Gilding is used for the outline of the cantharos, details of wings, laurel-berries, hair-bands (except that of Dionysos), and jewellery. The ground-lines are rendered by fine lines lightly engraved in the black glaze. On the shoulder of the vase, a band of spirals ; around the neck, tongue pattern ; below, a continuous band of egg pattern ; below the handle, a quadruple palmette ornament.

Dionysos, Eros, and two Mænads. Dionysos, a youthful figure wearing high endromides with flaps, and a radiated stephanè tied in a bow beside the l. ear, reclines to l. on a hillside, holding a thyrsos in his r. ; a mantle is spread under him, the end falling over his r. thigh. **Eros** leans forward facing him, his l. foot on raised ground, offering a cantharos to Dionysos with his r. ; he is a youthful figure with wings addorsed, and long hair tied in a knot behind. The ground-line below these two figures has five laurel (?) bushes springing from it. On each side a **Mænad** in long chiton with apoptygma, bracelets, earrings, and a gold stud on the shoulder, and hair knotted behind, moves to the l. looking on ; the one on the l. holds in her l. a thyrsos, the other carries in her l. a tympanon ; each raises her r. hand in admiration.

E 704. ARYBALLOS. Ht. 5½ in. Athens, 1875. Drawing, graceful. The figure of Eros is in the usual red-figure style ; that of the woman is painted in white, with brown details, on a red ground, but her hair is in the ordinary red-figure method ; her drapery is left in red, forming a background to the figure : but the folds in it are drawn in brown, which are also continued over the white flesh, showing that the figure was not intended as nude ; possibly the drapery was originally vermilion, a small patch of which still remains against the outline of the legs. Gilding is used for sphendonè, fillet, fruit, bracelets, and the l. wing of Eros, also for the centre of the egg pattern round the shoulder of the vase, and anthemion below the handle ; all these details are raised. The r. wing of Eros has perhaps been gilt on the smooth surface and the gilding is now lost. Below, a continuous band of egg pattern. On the foot is a raised pattern of concentric circles.

Eros and a woman gathering fruit. The centre of the scene is occupied by a tree with spreading branches, without leaves, but with golden fruit. On the l. a woman in a long mantle, sphendonè, earrings, and bracelets, advances to pluck the fruit ; a fold of her drapery, held out with her l. hand, is already filled with fruits. On the r. **Eros,** bending forward with his r. foot on raised ground, plucks fruit with both hands from the tree : he has short wavy hair confined with a fillet.

[Perhaps the subject here represented is the "Incense gathering," which recurs frequently on vases of this character ; see Fröhner, *van Branteghem Coll.* p. 111.]

E 705. ARYBALLOS. Ht. 4⅛ in. Athens. Castellani, 1873. Discoloured by fire. Drawing graceful, in style of Meidias. The figures of Erotes are painted in white, with brown details, on a red ground ; their wings are gilt with details raised ; gilding is also used for jewellery, the fillets of the Erotes, the wreath, and the central dots of the palmettes in the band on the shoulder, and in the pattern below the handles. Below, a continuous band of egg pattern. Round the neck, tongue pattern. The ground-lines of the scene are indicated by lines lightly engraved in the black glaze.

Toilet-scene. In the centre a nude girl, wearing a belt round the waist (?), earrings, and bracelets, and with hair knotted at the back, crouches on elevated ground to the r., holding out in both hands a necklace, as if about to put it on. On each side of her an **Eros** crouches, raising his hand in admiration ; the one on the r. kneels on the lower level, and has his wings raised perpendicularly; the other has his wings addorsed; his l. foot is on a higher level, and he places his r. on the side of the woman. Above her hangs a wreath, half-seen. On either side a girl looks on, wearing a long chiton, a radiated fillet, bracelets, and earrings. The one on the l. leans forward, standing with her l. foot raised on elevated ground; the other is seated to the r., but looks round, her hands resting on her knees.

E 706. ARYBALLOS. Ht. 3⅝ in. Athens, 1875. Drawing minute and careful. The figures are painted in white on red, with details in brown; the drapery is left red, without details; the hair is left red, with black details; the wings and thymiaterion are gilt on red, with details in relief; gilding is also used for earrings, bracelets, berries of laurel, and for centres of egg pattern round the shoulder, and of the anthemion with spiral pattern below the handle. Below the scene, a continuous band of egg pattern. Beneath the foot is a raised pattern of concentric circles.

Eros and a woman playing ball (?). On the l. **Eros,** a full-grown youth with short hair, seated to l. in the middle ground on a mantle, with legs crossed, turns, resting on his l. hand, to look at a woman with long wavy hair tied at the neck, earrings, a necklace in brown dots, and bracelets, who steps towards him, holding up both hands as if to catch a ball; beside her is a mantle which forms a background for her nude figure. Between them is a thymiaterion and two laurel-branches springing from the ground. Behind the woman is a second laurel-branch.

[For the technique, cf. E 704 and *Berlin Cat.* no. 2691.]

E 707. ARYBALLOS. Ht. 5¼ in. Athens. Castellani, 1873. Drawing graceful. The flesh and rock are painted white, with brown details, on the red ground; the hair is in the usual red-figure method. The drapery seems to be indicated merely by brown lines on the white, but the edge drawn forward on the woman's shoulder is gilt. Gilding on a raised ground is used for head-band, jewellery, and details of the wings, of which the ground has been blue. The tympanon is coloured vermilion, which is also used for the outline of the hair of Eros and the borders of the egg pattern on the shoulder; the centres of this pattern and of the palmettes under the handles are gilt. Round the neck, tongue pattern; and a continuous band of egg pattern below the design.

Eros and a woman. On the l., **Eros,** a youthful winged figure with short wavy hair confined with a fillet, leans forward with his l. foot on a rock, holding out both hands (as if they held a wreath) towards a woman in a long chiton, bracelets, necklace and earrings, and jewelled sphendonè, who with her r. hand draws forward from her shoulder an end of drapery. Beside her in the foreground is a tympanon foreshortened.

E 708. ARYBALLOS. Old no. 1554. Ht. (present) 5⅞ in. Wants lip; replaced by one belonging to a smaller and later vase. Drawing late and careless. The flesh is painted white, with brown details, on red; the hair in the usual red-figure method. Drapery has been indicated in some colour now perished, painted direct on to the red ground. Gilding on a raised surface has been used for jewellery, the wings of Eros, the rim of his basket, and the centres of the egg pattern on the shoulder. Around the neck, tongue pattern ; below, a continuous band of egg pattern. Below the handle, a quadruple palmette ornament of late style.

Eros and two women. On the r. a woman in a mantle, wearing bracelets, necklace, and fillet, and carrying on her l. hand a square box with a tympanon hanging from it, moves to the r., looking back and beckoning with her r. to **Eros**, who follows her ; he has short wavy hair, and a mantle hangs from his l. arm ; on his l. hand he holds a basket (?), from which he seems to have taken something which he holds up in his r. hand ; his wings are spread out on each side of him, and he wears a fillet. On the l. a woman is seated to the r., holding up in her l. hand a square box and a taenia, in her r. a tympanon ; she wears a fillet and necklace, and a mantle which leaves the body bare to the waist.

[This type of Eros appears to be a transition between the fifth century type and that of the Androgynous Eros.]

E 709. ARYBALLOS. Ht. $6\frac{5}{8}$ in. Capua. Castellani, 1873. Drawing and decoration similar to the preceding, but better preserved. The shoes, the centre of the tympanon, the beak of the goose, are all coloured faintly with vermilion, which is used to decorate the object beneath the foot of the left-hand figure. Traces of blue appear on the lower edge of the dress of this figure.

Eros and two women. In the centre **Eros** is seated to r. on a mantle (?), leaning back on his r. hand and holding up in his l. a fruit ; he is a full-grown youth, with long hair falling on his shoulders, confined with a gold fillet, and wings spread on each side. Before him stands a woman in a long chiton, with apoptygma, earrings, necklace, and bracelets, who raises her l. hand above her shoulder, and holds out in her r. a fruit ; she wears a sphendonè. On the l. a woman, similarly dressed, in a saccos, leans forward to r. with her l. foot resting on a small square box (?), holding forward in both hands, attached by a cord, a tympanon. The dress of both the women has been painted in a horizontal patch around the breast and knees with a colour now perished. Above Eros hangs a wreath ; below him is a goose to l.

E 710. ARYBALLOS. Ht. 4 in. Blacas Coll. Late style. Flesh white, on which the details have been indicated in brown, but these are mostly worn away. Around the neck is egg pattern ; the centres of the moulding and a dot above the mirror are in a raised material which has probably been gilded. Beneath the handle, a palmette.

Busts of two **Amazons** rising from the ground, confronted, and wearing kidaris ; between them a mirror (?), part seen.

E 711. ARYBALLOS. Old No. C. 38. Ht. $7\frac{1}{8}$ in. Cyrenaica. Dennis, 1866. Overbeck, *Kunstmyth.* (Zeus), p. 407, no. 3. Drawing late, but fairly careful. Flesh white, with brown details, on the red ground. The drapery has been rendered in a colour or colours now faded. Overbeck *loc. cit.* mentions yellow colour on the dress of Danaè ; no trace of this exists, but on that of the attendant there is a small patch of blue. Gilding is used for the shower of gold, for the side of the wings of Eros, jewellery, the berries of the olive-wreath round the shoulder, and the centres of the palmettes at the back. Below, a continuous band of egg pattern ; round the neck, tongue pattern ; below the handle, an elaborate palmette pattern.

Danaè receiving the shower of gold. Danaè, in a mantle which leaves the body bare in front to the waist, a beaded sphendonè, necklace, and bracelets, is seated to r., holding out with her l. her mantle to admit the shower of gold, which falls from the border above in a continuous stream of large circular drops into her lap. On the r. **Eros** moves away, looking back and waving his r. with a gesture of encouragement ; on his l. he carries a phialè (?) and a mantle. On the l. an attendant woman in long chiton, saccos, earrings, bracelets, and necklace, moves away rapidly, looking back and extending both arms in surprise.

E 712. ARYBALLOS. Old No. C. 39. Ht. 6⅞ in. Cyrenaica. Dennis, 1866. Same style and decoration as preceding, probably by the same hand. The wing of the foremost Eros has traces of blue colour ; on the scarf of each Eros there is white colour. The saccos of Aphroditè seems to have been pink ; the body of the chariot deep red.

Aphroditè in a chariot drawn by two Erotes. The wheels of the chariot seem not to have been shown ; the body rises from the ground on the l. ; in it **Aphroditè** stands in the attitude of a charioteer, her body bent forward, and both hands clenched in front as if holding reins ; she wears a saccos, earrings and bracelets, and a mantle, which may have been painted as covering her body, floats in the background. No traces exist of either reins, chariot-pole, or harness ; but the two **Erotes** move forward as if they were drawing the chariot. The foremost hovers to r., with his feet just off the ground, and r. hand held forward as if he were scattering something ; the other is almost exactly in the attitude of the Eros in E 711 ; each holds on his l. arm a long narrow mantle and a shallow basket or phialè.

E 713. ARYBALLOS. Old No. C. 41. Ht. 3½ in. Cyrenaica. Dennis, 1866. Careless drawing, but graceful design. Flesh white, with brown markings, on the red ground ; gilding has been used for jewellery, the dots on the omphalos, the fillet, and the basket. Below, a continuous band of egg pattern ; above, tongue pattern ; below the handle, a palmette with tendrils.

Eros and bust of a woman (**Corè ?**). On the l. the bust of a woman wearing saccos, earrings, beads over forehead, and necklace, rises from the ground to r., beside a small object shaped like an omphalos ; at the apex and in the centre are gold beads. On the r. **Eros,** a youth wearing a fillet, steps forward in a stooping position, holding out on both hands a basket of open work. Above hang two objects like the ends of a taenia, terminating in studs which have been gilt.

E 714. ARYBALLOS. Old No. C. 40. Ht. 3⅞ in. Cyrenaica, Dennis, 1866. Same style and decoration as preceding. The drapery and the statuette have been coloured pink, the tympanon vermilion, the wings, fillet, beads, and jewellery gilt. The patterns are as on the preceding, but in addition there is here a band of egg pattern on the shoulder, with gilt centres.

Eros and a Nymph. In the centre is a diminutive archaic statuette of a draped woman *en face*, with legs close together, arms from elbows extended, resting on a small plinth ; the chiton has been coloured pink, the mantle, wound tightly round the figure, has been vermilion ; the face is mostly worn away. Beside this, on r., **Eros** stands in three-quarter face to l., with r. hand on his hip, holding out in r. a beaded fillet ; he wears a fillet, and looks towards a **Nymph** who is seated on the l., playing on a tympanon which she holds upright in her l. hand ; she wears a long chiton, a mantle, and a saccos. The head of Eros is on a level with the head of the seated woman ; that of the statuette is lower.

E 715. ARYBALLOS in form of head of Perseus. Ht. 4¾ in. Greece, 1869. Good period. The back of the vase has a palmette with tendril patterns, red on black glaze.

The face is that of a beardless youth wearing a pointed hat or helmet coloured red, with wings attached to it coloured blue ; from this hangs on each side a flap (?) coloured blue ; round the neck is the edge of a chlamys, fastened with a brooch. The hair is modelled and coloured yellow : the eyes have been painted in a colour now faded ; the lips red, and the flesh white, which has been polished to a surface like enamel.

E 716. ARYBALLOS in form of a bust of Athenè. Present height 8 in. Athens, 1893. *J. H. S.* xv. pl. 5, p. 184. The lip is wanting ; but the handle is preserved, and the part beneath it is painted with a fine palmette pattern similar to E 696–699, with central dots gilt.

The bust is modelled in a large style, and rests on a black glazed plinth immediately below the breasts ; the hair is in snaky locks modelled almost in the round. A mantle, green with a pink border, passes over the shoulders and the back of the head, and on this the helmet is placed tilted back ; it has the crest (blue edged with red) running from side to side, and is decorated with two rows of beads ; on the cheek-pieces are two rams' heads in relief confronted ; the ægis has the scales, snakes, and Gorgoneion (with protruding tongue) modelled in relief ; the necklace consists of two rows of beads and a row of pendants. The flesh is coloured naturally, the lips red, the eyes a bluish grey ; the hair, necklace, ægis, and markings of the helmet are all gilt ; the ground of the helmet is white.

[For the rams' heads, compare a bronze bust of Athenè in the Brit. Mus. (*Spec. Ant. Sculpt.* ii. 47).]

E 717–721. ALABASTRA.

E 717. ALABASTRON. Ht. 4⅜ in. Greece, 1873. Style of Epictetos, but somewhat careless. Purple flower ; brown upper folds of chiton and inner markings. Eye in archaic type. Above and below, a red line, and then a band of rays.

Two women and an ephebos. The ephebos, who wears a heavy mantle and has slight hair on his cheek, leans forward against a staff, and from the gesture of his l. hand seems to address the woman who confronts him, holding out in her l a fruit. Behind her is another woman holding in her l. a flower. Each woman wears a long undergirt chiton, a mantle decorated with crosses over both shoulders, and a heavy saccos. The foremost one has a necklace and earrings (brown).

E 718. ALABASTRON. Ht. 6 in. Rogers Coll. No. 329, 1856. *Arch. Zeit.* 1856, p. 248*, no. 329 ; Wernicke in *Sitzungsb. der arch. Ges. zu Berlin*, 1889, p. 3 ; and *Lieblingsn.* p. 13 ; Klein, *Lieblingsinschr.* p. 78, no. 1. The vase has in place of handles two small knobs coloured purple ; the body is divided into two fields by strips of pattern (alternate mæander and red cross square), which pass through these knobs and join two other strips encircling the vase ; the upper strip is the same as the vertical ; the lower, tongue pattern. Style of Brygos. Purple wreath, fillet, flower, cord of alabastron, and inscriptions in design. Brown upper folds of chiton, edge of hair, and necklace. Eye archaic, lids close together. The lower part of the chiton has no folds indicated. The treatment of the hair in (*a*) is unusual, a broad fringe of wavy hair around the head, indicated by irregular strokes of brown. The figure in (*b*) resembles a figure in the *int.* of E 68.

(*a*) A woman in long chiton, bordered himation and fillet, with a bushy fringe of hair all round her head, stands to l., holding up in r. towards her face a flower. On l. is a small diphros. Her himation has two large weights attached to the ends. On the r. is inscribed, AΦPOΔIΣIA KAVE, Ἀφροδισία καλή. On the l., TOΣΔOKEI EV+IPO, Τὼς (for οὕτως) δοκεῖ Εὐχ(ε)ίρῳ.

[This inscription has been variously read.]

(*b*) A girl in long chiton and mantle, with short hair hanging to her neck in a straight thick mass, wreathed, standing to l., holding out in her r. an alabastron hanging to a strap, with three cords attached to the neck. On the r., EPOΣANΘEO KAVE, Ἐρωσανθέω καλή. On the l., HOΠAIΣ KAVOΣ, ὁ παῖς καλός.

Round the mouth of the vase is inscribed, on red ground, AΦPOΔIΣIΔ KAVE, Ἀφροδισία καλή.

[The Attic form, Ἀφροδεισία, occurs as a woman's name in *C. I. Gr.* 744.]

E 719. ALABASTRON. Ht. 7½ in. Elateia in Bœotia. Van Branteghem Sale, 1892, *Cat.* no. 83 ; Klein, *Lieblingsinschr.* p. 79. Severe style. Purple girdle, fillets, straps, wool and inscriptions ; also two lines below the design. Eye archaic, with ball towards profile. Below the knobs, which take the place of handles, an ornament composed of two palmettes, one reversed above the other, their tendrils joining in spiral ornaments. Below the designs, sets of three mæanders separated by red cross squares ; above, a band of alternate palmette and anthemion ; above this, tongue pattern.

(*a*) An ephebos wearing himation and fillet, leaning forward to r. against a staff, taking with his r. a string of pendant beads from a square box which he holds in his l. hand. Behind him, in the field, an alabastron with cords hangs from a peg. Beside his head, on r., KAVE. Below the box, AVEΞOMENOΣ, KAVOΣ, 'Αλεξόμενος καλός.

(*b*) A woman in a long sleeved chiton, with apoptygma, to l., in the act of putting on her girdle ; with an end of the girdle in each hand, she is about to tie it, holding up in her teeth the part of her apoptygma which is to fall over the girdle. She has long hair and a radiated fillet. At her feet is a calathos filled with wool, in which are three circular objects. On the l., an alabastron, as in (*a*) ; on the r., a lekythos hangs. On the l. of her head, Ǝ√Aꓘ ; on the r., ƧIAℸƎH, ἡ παῖς καλή.

E 720. ALABASTRON. Ht. 7 in. Cameiros, 1864. Tomb F 193. Surface damaged ; wants part of lip. Drawing severe in style. The eye (damaged) seems to be of archaic form. Drapery in symmetrical groups of eight or nine folds. Above and below, thin red line ; round shoulder, rays.

Iris, in long Doric chiton with apoptygma, and saccos, holding caduceus in r., wings extended behind, moves rapidly to r., extending her l. arm ; before her on the ground, a calathos.

E 721. ALABASTRON, with foot, handle, and lip of aryballos. Ht. 8¾ in. Naucratis. Presented by the Egypt Exploration Fund, 1888. *Naukratis*, pt. ii, pl. xvi, 20. Lip restored : the lower part of the body is moulded like the cup of an acorn, and the surface of this part is covered with raised knobs, which have probably been gilt and now show traces of red pigment. Drawing late ; flesh in white outline filled in with white, with details black ; drapery in colours, of which vermilion seems to have been used for the chiton and green for the himation ; wings of Eros, blue and gold ; gilding for jewellery, fillets, and thymiaterion ; hair in ordinary late red-figure method. Below the handle, an elaborate palmette ornament, with gilt central dots. Below, egg pattern ; above, myrtle-wreath with gilt berries ; on neck, tongue pattern. The technique is very similar to that of the Peleus vase E 424.

Gathering of incense. In centre a ladder, of which six rungs are seen, cutting the scene obliquely to r. ; on the second rung, **Eros,** wearing a fillet, stands *en face,* holding up something in his l. above his shoulder, while with his r. he offers a thymiaterion to a woman standing on l. On r., a woman, seated on rising ground, seems to be holding out with both hands a wreath towards Eros. The hair of the women is gathered up ; they wear bracelets, necklaces, long chitons, and himation covering one shoulder.

[For the subject, see E 241, and Fröhner in *Van Branteghem Coll.* nos. 98–99.]

E 722–766. ASKI.

[E 762–766 are variations of the ordinary shape.]

E 722. ASKOS. Old No. 956. Ht. 2½ in. Magna Græcia. Durand Coll. no. 53. Drawing of good period. Brown inner markings. Eye in profile.

(*a*) **Eros**, a youth with long wavy hair, flying in a horizontal position to the r., his hands extended as if holding some object; between them is a circular object, perhaps part of what he carries.

(*b*) The same, to the l.; here the circular object is not shown.

E 723. ASKOS. Ht. 2½ in. Rhodes, 1885. *Biliotti Sale Cat.* no. 218. Drawing of severe style and very refined. Brown edge of hair.

(*a*) **Eros,** a full-grown youth with long hair, a single tress falling in front of the ear, flying in a horizontal position to r., his arms extended as if to catch something.

(*b*) **Nikè** in a long chiton with sleeves and a saccos, holding out a dotted phialè in each hand, flying to r.

On the foot an incised character Λ.

E 724. ASKOS. Ht. 2½ in. Rhodes, 1885. *Biliotti Sale Cat.* no. 219. Wants part of lip. Drawing of good period. Brown markings of nebris. Eye in profile.

(*a*) **Mænad** with long chiton and apoptygma, hair looped up, running to l., looking back. With thyrsos couched like a spear in her r. hand, and l. arm extended and covered with a nebris as a shield, she prepares to repel

(*b*) A **Seilenos** who steps cautiously after her, his body bent and r. foot advanced.

On the foot an incised character Λ.

E 725. ASKOS. Ht. 2¼ in. Rhodes, 1885. *Biliotti Sale Cat.* no. 218. Drawing of severe period and very refined. Brown inner markings.

(*a*) Ithyphallic mule to r., braying (?), with head down and mouth open.

(*b*) Mule moving to l.

In each case the cross mark on the withers is indicated by a strong line of black glazed colour.

On the foot an incised character Λ.

E 726. ASKOS. Ht. 2½ in. Nola. Blacas Coll. Drawing of good period, but careless. **Fig. 27.** Brown inner markings and rim of hair along the deer's back.

(*a*) **Eros,** a full-grown youth, flying in a horizontal position to r., both hands extended as if he were holding a wreath.

(*b*) Deer to l.

E 727. ASKOS. Ht. 2⅜ in. Nola. Blacas Coll. Drawing of good period, but somewhat careless. Eye in profile.

(*a*) **Eros,** a youth with long hair flying in a horizontal position to r.; his hands touch the ground as if his weight were resting on them.

(*b*) The same; here his hair is short and wavy.

E 728. ASKOS. Old No. 957. Ht. 2⅞ in. Towneley Coll. Wants the lip. Drawing of good period, but slight. Eye in profile.

(*a*) An ephebos closely draped in a mantle, seated on a diphros (?) to l. In the field on the r., a pair of shoes as in E 729 (*b*).

(*b*) The same, to r.; on the r. in the field a sponge, aryballos and strigil, hanging together.

On the foot a character Λ, painted in varnish colour.

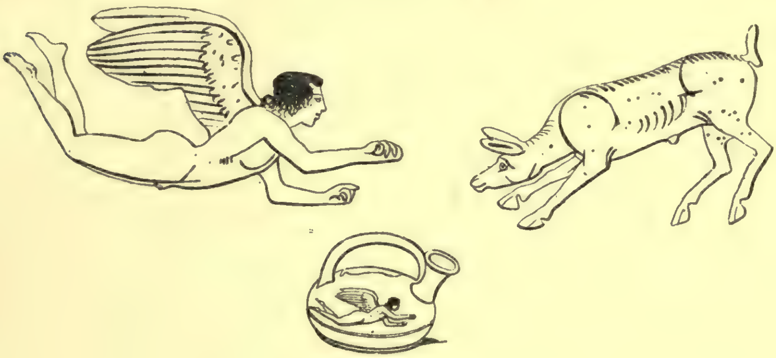

Fig. 27 = E 726.

E 729. ASKOS. Ht. 2½ in. Nola. Temple Coll. Drawing rough. Eye in profile.

(*a*) An ephebos with a mantle around his r. arms and legs, reclining to r. against a striped cushion; his r. hand is placed on his thigh, and he looks round to l. so that his back is towards the spectator and the lower part of his face is hidden behind his l. shoulder. In the field hangs a purse (?).

(*b*) The same; two shoes (?) hanging in the field, one in perspective.

E 730. ASKOS. Old No. 998. Ht. 2⅞ in. 1847. Drawing of good period. Brown inner markings. Eye in profile.

(*a*) A youth, in sandals laced up the calf, advancing cautiously to r., grasping a short club in his r., his l. arm covered with a chlamys advanced as a shield, towards

(*b*) A lion couchant and about to spring to l. The mane is indicated by black dots.

E 731. ASKOS. Ht. 2½ in. Sardinia, 1856. Late fine style. Brown inner markings.

(*a*) Hind galloping to r., its head *en face*.

(*b*) **Sphinx** couchant to l., with wings extended at back and wavy hair wreathed.

E 732. ASKOS. Old No. 960. Ht. 2½ in. Towneley Coll. Drawing of good period, but somewhat careless. Brown inner markings. Eye in profile.

(*a*) Bull galloping to r.

(*b*) **Seilenos** advancing cautiously to l., with body bent and arms extended as if to seize something.

E 733. ASKOS. Ht. 2¼ in. Nola. Blacas Coll. Drawing late and coarse. Brown inner markings. Eye in profile. The beard of the figure in (*b*) is indicated in outline only.

(*a*) **Seilenos** moving to r. on hands and knees. [Cf. the left-hand figure in E 65 (*a*).]

(*b*) The same, to l.; here he extends his r. hand as if to receive something.

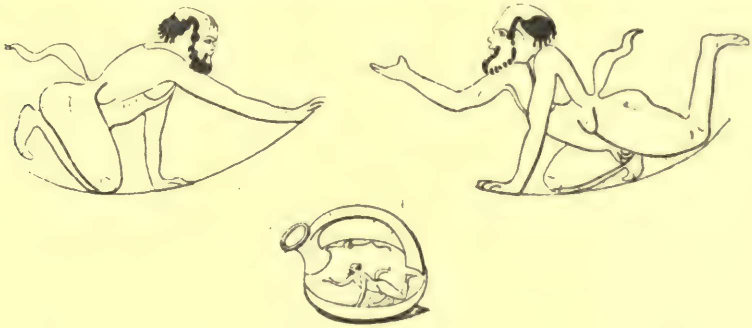

Fig. 28 = E 733.

E 734. ASKOS. Old No. 961. Ht. 2⅜ in. Naples (?). Towneley Coll. Wants part of the lip. Drawing late and coarse. Brown inner markings and hair of goat. Eye in profile.

(*a*) Goat springing to r., with l. foreleg raised.

(*b*) **Satyr** kneeling to l., bending forward on his l. hand, and with his r. beckoning to the goat; he is bald on the crown, and has a very small beard at the end of his chin.

E 735. ASKOS. Old No. 961*. Ht. 2¾ in. Braun Coll., 1850. Drawing fairly good. Brown inner markings.

(*a*) **Satyr** or **Pan** and dog.

(*b*) **Seilenos**, reclining on the ground to r., looking round, his l. leg bent beneath him, resting the weight of his body on his r. hand.

E 736. ASKOS. Ht. 2¾ in. Nola. Blacas Coll. Drawing late and careless. Eye in profile.

(*a*) **Satyr**, beardless, bald on the crown, crawling on hands and knees to r.

(*b*) Deer browsing to l.; its skin is marked with trefoils.

E 737. ASKOS. Ht. 2½ in. Poli tis Chrysochon, Cyprus, 1890. Presented by the Cyprus Exploration Fund. Surface discoloured by fire. Drawing late. Eye in profile.

(*a*) **Satyr** on all fours to r; he is beardless, and bald on the crown.
(*b*) Bull walking to l.
On the foot an incised character ↑.

E 738. ASKOS. Old No. 964. Ht. 2⅜ in. Nola. Durand Coll. no. 800. Drawing of good period, but careless in parts. Brown inner markings. Eye in profile.

(*a*) Youth on hands and knees to the r.
(*b*) Swan to l., flapping its wings and darting forward its neck.

E 739. ASKOS. Old No. 963. Ht. 2½ in. Payne Knight Coll. The designs have been varnished over. Drawing of good period, but slight.

On each side, a **Sphinx**, couchant, with l. fore-leg raised, towards the spout.

E 740. ASKOS. Old No. 962. Ht. 2½ in. Hamilton Coll. Drawing coarse and inaccurate.

On each side, an ape on all fours crawling towards the spout. The one moving to l. holds a club in his r. hand.

E 741. ASKOS. Ht. 2½ in. Nola. Blacas Coll. no. 324. Drawing of good period, face of panther archaic. Brown inner markings.

(*a*) Swan to r., flapping its wings.
(*b*) Panther, couchant, to l., with face to front.

E 742. ASKOS. Old No. 946. Ht. 3 in. Drawing late and coarse.

(*a*) Lioness crouching, about to spring to r., its hind legs erect with tail between them, its head laid upon its fore-paws against the ground.
(*b*) Panther couchant to l., with r. fore-paw raised.

E 743. ASKOS. Ht. 2½ in. Cameiros, 1864. Tomb F 126. Drawing rough.

On each side a hare couchant to r., raising l. foreleg.

[Found in a tomb with a black-figure kylix.]

E 744. ASKOS. Old No. 951. Ht. 2¾ in. Hamilton Coll. Wants part of spout. Drawing coarse.

(*a*) Lion crouching to r., with l. forepaw raised.
(*b*) Deer springing to l.

E 745. ASKOS. Ht. 2¾ in. Cameiros, 1864. Tomb F 185. Wants spout and part of the handle. Discoloured by fire. Drawing poor.

(*a*) Cock and (*b*) hen confronted.

E 746. ASKOS. Ht. 2¼ in. Cameiros, 1864. Tomb F 78. Drawing late and florid.

On each side a fawn springing towards the handle.

E 747. ASKOS. Old No. 953. Ht. 2⅞ in. Payne Knight Coll. Surface entirely covered with modern varnish.

(*a*) **Gryphon** running to r.
(*b*) Lion running to l.

E 748. ASKOS. Ht. 2½ in. Nola. Temple Coll. Drawing of good period, with imitation of archaic manner in head of lioness. Brown inner markings.

(*a*) Lioness with face to front, springing to r.
(*b*) Bull with head down charging to l.

E 749. ASKOS. Ht. (present) 1½ in. Sardinia, 1856. Wants handle and most of spout. Coarse style. Brown inner markings.

(*a*) Hound couchant to r., l. fore-paw raised.
(*b*) Fawn couchant to l., r. fore-paw raised.

E 750. ASKOS. Old No. 944. Ht. 2⅝ in. Hamilton Coll. Drawing late and coarse.

On each side a panther couchant towards the spout, one fore-leg raised; the one on the l. has face to front. Beside the fore-paws a tendril.

E 751. ASKOS. Ht. 2⅝ in. Cameiros, 1864. Tomb F 225. Wants part of the handle; surface discoloured by fire. Drawing late and coarse.

On each side a swan pluming itself, to r.

[Found in the same tomb with E 755, E 756, and a series of kylikes with stamped patterns on black glaze.]

E 752. ASKOS. Old No. 947. Ht. 2½ in. Hamilton Coll. Coarse style.

(*a*) Deer galloping to r.
(*b*) Lion springing to l.

E 753. ASKOS. Old No. 943. Ht. 2½ in. Nola. Durand Coll. no. 910. Drawing florid and careless. Brown wavy lines on the wings.

On each side a swan with arched neck, as if about to strike, towards the spout. The head, neck, breast and pinions are all covered with black dots.

E 754. ASKOS. Old No. 950. Ht. 2½ in. Hamilton Coll. Drawing of good period. Brown inner markings and fleece of ram.

(*a*) Ram, with bushy tail, galloping at full speed to r.
(*b*) Hound crouching to l.

E 755. ASKOS. Ht. 2¾ in. Cameiros, 1864. Tomb F 225. Drawing late and coarse. Brown inner markings.

On each side, a panther crouching, one fore-leg raised, towards the spout.

E 756. ASKOS. Ht. 2⅝ in. Cameiros, 1864. Tomb F 225. Drawing late and florid.

On each side, a panther couchant, raising one fore-leg, towards the spout.

E 757. ASKOS. Old No. 952. Ht. 2⅞ in. Late coarse style.

(*a*) Hound couchant to r.
(*b*) Lion couchant to l.

E 758. ASKOS. Old No. 948. Ht. 2⅜ in. Towneley Coll. no. 499. Surface injured, and bottom restored. Drawing late and coarse.

(*a*) Lion springing to l.
(*b*) Boar charging to r.

E 759. ASKOS. Ht. 2⅜ in. Cameiros, 1864. Tomb F 156. Hartwig, *Meistersch.* p. 368, note 1. Drawing late. Brown inner markings.

(*a*) Helmet with raised cheek-pieces (the inner part in black silhouette) to r.

(*b*) Shield lying on the ground, seen in perspective; device, a bull's head. Above the shield is an object like a dolphin to r. Perhaps the artist has misunderstood the design he was copying; the bull's head is incorrectly drawn.

E 760. ASKOS. Old No. 958. Ht. 2¾ in. Nola. Durand Coll. 1189. Drawing late and florid. Eye in profile. Ends of hair and cord of necklace brown.

(*a*) Head of a woman in a saccos decorated with trefoils and a necklace with pendant dots to r. In front of the head a flower with tendril springs from the ground: behind the head, a conical object.

(*b*) The same to l.

E 761. ASKOS. Old No. 959. Ht. 2½ in. Nola. Durand Coll. no. 1189. Style, imitation of severe period. Eye in profile.

On each side, a head of an ephebos to l. between two tendrils (?). The tendril on the r. of (*b*) is omitted.

E 762. ASKOS with tubular hole in centre. Ht. 2½ in. Cameiros, 1864. Tomb F 34. Drawing inaccurate and careless.

On each side, a dolphin to r.

E 763. ASKOS with strainer and ring-shaped handle. Ht. 2 in. Kertch, 1848. Wants most of the handle. Drawing late and coarse. The design occupies a frieze around the central strainer.

Panther (?) or dog; and lion couchant confronted. Between the handle and spout is a palmette.

E 764. ASKOS with spout in form of lion's head, and strainer in centre. Ht. (present) 1½ in. Poli tis Chrysochon, Cyprus, 1890. Presented by the Cyprus Exploration Fund. Wants most of the handle. Late coarse style.

The design occupies a frieze around the central strainer. Half of this is occupied by the figure of a lion couchant to l., whose head is formed by the spout: on the l. are a lion and tiger (?) couchant, confronted.

E 765. ASKOS in form of crab's claw. Ht. 3 in. Length 6 in. Nola. Pourtalès Coll., 1865 (*Cat.* 417). *Ant. du Cab. Pourtalès*, pl. 30, p. 122. The claw terminates at its upper end in the neck of an askos, rising vertically, with the usual handle springing from the base of the neck over the back. The whole is coloured black, excepting the softer membrane in which the smaller claw is set, and which is coloured white; the small projections along the side of the main claw are tipped with white. On the small claw is a helix flower, red on black. Good period, but roughly drawn.

A deer galloping towards a fox on r., which rises on its hind legs to spring at it.

E 766. ASKOS, with ring-shaped handle. Old No. 955. Ht. 2⅜ in. Nola. Durand Coll. no. 214. Drawing, late and careless. The feet of the figure come between the spout and handle.

Nikè, with a bordered Doric chiton with apoptygma, long hair confined with a fillet, alighting to l.; in her l. hand she holds a box decorated with three horizontal rows of dots; her r. hand is extended, as if she were scattering objects taken from the box.

E 767–768. PSYCTERS.

E 767. PSYCTER. Ht. 13 in. Magnoncourt Coll. no. 81; Pourtalès Coll. no. 321. Jahn, *Dichter auf Vasenb.* pl. v.; Baumeister, p. 1990, fig. 2133; Genick, *Gr. Keramik*, pl. 23, fig. 1; Stephani, *Compte-Rendu*, 1864, p. 115; Wernicke, *Lieblingsn.* p. 73, no. 1; Klein, *Euphronios*,^{2} p. 264; *Meistersig.*^{2} p. 197, no. 3; *Mus. Ital.* iii, p. 251; Kretschmer, *Vaseninschr.* p. 151; *C. I. Gr.* 7857. Style of Euthymides. Purple wreaths, inscriptions, sash, and tuning pegs of lyre. Fine brown inner markings and nostril; the hair on the breast of the bearded men is indicated by stippling in brown. Outline of hair and beard (where shown against the black) incised. Eye, archaic; the eye of the right-hand man in (*b*) has the pupil in form of a very small dot within a thick circle, and the beard of this figure is not incised, but has a red outline. Lettering, coarse. Below, a thin red line; above, tongue pattern; round the lip, coarse egg pattern. The sides of the handles are coloured purple; below them, a fine pattern composed of a double palmette, from which two branch out on each side. The moulding above the shoulder is also coloured purple.

(*a*) **Revel.** Two bearded men, wearing high boots and a mantle over the shoulders, dance with bent knees to r.; the one on the l. is wreathed with olive, and plays on the flutes; the foremost looks downward, extending on his l. palm a kylix, and carrying on his r. against his side a large cotylè (black silhouette): the upper part of his head, and part of the kylix, are broken away. On the r. is inscribed, . . +ΑΡ+ΩΝ; between the figures, ΚΑΡΤΑ ΔΙΚΑΙΟΣ, Νι]χάρχων *κάρτα δίκαιος*.

(*b*) **Revel.** Two bearded men as before, partly bald, with long pointed beards, preceded by a small boy, all dancing to r. The left-hand figure looks back, holding his knotted staff vertically to r.; on his l. hand he holds against his body a kylix (outline). The other man has a chelys attached to his l. arm by a sash, of which he strikes the cords; his r. hand is laid on his side, the thumb hidden in a fold of his mantle, which covers the front of his body, hanging from the shoulders. The boy also dances to r., looking downward, with r. arm extended and l. leg raised;

with his l. hand he seems to strike himself under the l. thigh ; he wears a wreath of olive ; the other two, wreaths of vine. In the field is inscribed, KVΔIAϟ +AIÞE +AIÞE, Κυδίας χαῖρε χαῖρε.

[The form of kylix seems to belong rather to the style with black than with red figures.]

E 768. PSYCTER. Ht. 11¼ in. Cervetri. Castellani, 1868. *Wiener Vorlegebl.* vi, pl. 4 ; *Bull. dell' Inst.* 1866, p. 185 ; Wernicke, *Lieblingsn.* p. 59, no. 1 ; Klein, *Meistersig.*² p. 161, no. 23 ; *Lieblingsinschr.* p. 53, no. 1 ; Hartwig, *Meistersch.* p. 226. The design forms a frieze around the shoulder and body of the vase, 4¾ in. broad. Finest style of Duris. Purple fillets, wreath, wine, inscriptions, and cord of petasos. Brown inner markings and hair up centre of body ; edge of hair in thinned black. Eye of usual Duris type, with dotted pupil against inner angle, smaller than usual. Round the flat part of the shoulder, a band of tongue pattern ; below the design, a band of alternate key and red cross square (cf. *Ant. Denkm.* i, pl. 29). At the junction of the base to the body, a band of alternate palmette and flower (silhouette) laid horizontally.

Revels of Seileni. The central figure appears to be that of a **Seilenos,** dressed as a herald, in chlamys (Thracian ?) with heavy horizontal patterns, petasos at back, and high endromides with flaps, turned over, of skin ; he moves to l. looking back, with caduceus inverted in his l. hand, and holding up his r. in surprise. The rest of the figures fall into four groups, proceeding to the r. as follows : (i) Two Seileni infibulated, advancing from each side towards one who has fallen backwards to r. on fingers and toes, with a cantharos before him ; the Seilenos on the r. pours wine from an oinochoè into the cantharos, the other holds forward with both hands a second cantharos. (ii) Two Seileni dancing on each side of a cantharos on the ground ; the one on the l., resting on his l. leg, has thrown his r. foot back and upward, as if to kick his back with his heel ; his body is *en face*, and this r. foot is a bold attempt at foreshortening ; with body and arms bent to r., his attitude seems to suggest plunging head first into the cantharos. The other, who is wreathed with ivy, balances himself, with arms extended behind him, on his l. leg, and flourishes his r. foot over the cantharos. (iii) A Seilenos, with legs in air, supports himself on r. hand and l. forearm, and lowers his mouth into a kylix resting on the ground. The other (ithyphallic) strides towards him from r., holding a kylix by the foot in his l., and extending his r. with a gesture of admiration. (iv) A Seilenos has fallen backwards to l. upon his hands, with his l. leg bent under him (foot in foreshortening), and into his open mouth has wine poured from a wine-skin by a Seilenos on l., and from an oinochoè by another. Above group (ii) is inscribed ARIϟTAΛORAϟ KAVOϟ, Ἀρισταγόρας καλός. Below it, ΔORIϟ EΛRAΦϟEN, Δοῦρις ἔγραφσεν. All the Seileni, except the herald and the one last described, are bald on the crown ; and all except the one wreathed have a fillet fastening the hair in a knot behind ; in the case of the reclining figure in (iv) the hair is knotted, but the fillet is omitted. The tumbler in (iii) has the end of his beard recurved in a small tuft.

[Robert, *Bild und Lied*, p. 28, note 29, suggests that the figure of the Seilenos-herald is an evidence of the influence of the drama in this composition ; and that here and in the Naples vase (*Naples Cat.* no. 3240) we may recognise the Coryphaeos of the Satyric chorus ; cf. Athen. v. p. 198 A.]

E 769–783. PYXIDES.

E 769. PYXIS. Ht. 3¼ in. Diam. 3½ in. Athens, 1813. Burgon Coll. Part of foot and knob or loop of lid broken away, and the clay changed to a greyish colour. Style of Brygos. Brown is used for details; no other additional colour is now traceable. The lid is varnished black, with a circle of net pattern near the edge. The design forms a frieze round the body, between two thin red lines.

A woman at meal. The locality is indicated as the interior of a house, by a fluted Ionic column on a plinth, and with an abacus which touches the upper border; from the l. edge of this hangs a mantle (?); on the r. beside it hangs a mirror. On the r. a woman in long sleeved chiton, mantle, shoes, and saccos, is seated on a diphros; before her is a table, on which is a cotylè and a loaf of bread, towards which she bends forward and extends both hands. On the r. of the table is a chair to l. with a striped cushion; then on r. a woman stands, dressed as the last, holding out to l. a large basket; the upper part of her body is almost worn away. Next is a fragment missing which may have contained one figure standing beside a loutron, of which part of the foot and fluted shaft and r. edge are preserved; beside it on r. a woman, dressed as before, hastens away to r., looking back and extending an oinochoè to l. in her r. hand.

E 770. PYXIS. Ht. 2⅜ in. Diam. 3¼ in. 1893. Said to have been found near Aidin (Tralles). Hartwig in *Classical Review*, 1894, p. 419. Around the outer edge of the lid run three concentric raised mouldings, diminishing in size towards the centre; within this is the design. Drawing of a good period. Purple sword-belt and inscription.

The lid takes the form of a circular shield with device of a r. arm issuing from the l. as far as the shoulder; the hand holds suspended a sword in its scabbard. Below the elbow is inscribed ΜΑVΡΙΩΝ ΕΠΟΙΕ, Μαυρίων ἐποίε(ι).

[Hartwig quotes a similar pyxis in Copenhagen, with device of a crater and signed as this one, not ΓΑVΡΙΣ, as given by Klein, *Meistersig.*^{2} p. 213.]

E 771. PYXIS. Ht. 1½ in. Diam. 2¼ in. Naucratis, 1888. Drawing, of good period, on the lid only; the remainder is glazed black.

A table resting on three legs ending in lions' paws, which stand on a double red line; on it is a loaf of bread (?), cf. E 66, etc.

This vase still contains some powder of a deep red ochre colour. On the under side of the lid is engraved A^{T}, and the same on the foot.

E 772. PYXIS. Ht. 5½ in. Diam. 4½ in. Athens, 1873. *Arch. Zeit.* 1874, p. 112; *Rhein. Mus.* 1881, p. 470: Heydemann in *Comment. Mommseni*, p. 170. Same style and ornaments, and apparently by the same hand, as E 773.

Type of **Garden of Hesperides.** The frieze is divided in two by a large fountain of squared stones, supporting an entablature with metopes, triglyphs, and guttæ; from the upper part of the r. side a straight spout projects, from which water flows into a hydria placed on the square base below; the hydria is already full, and the water overflows from it on the l.; a girl, with a long chiton undergirt with apoptygma and hair tied with a fillet, comes forward to remove it; above her her name, IΓΓOΛVTH, Ἱππολύτη. Behind her comes another girl, in Doric chiton schistos fastened on the shoulders with two upright pins, and dotted saccos with rolled-up edge, who carries in her l., by one of the side-handles, a hydria. On the r., a third in similar dress (without pins) and long hair with fillet, moves away to r., looking back, raising both hands in astonishment. Over these two figures is inscribed MAV̇AVPA, Μαψαύρα. On the r. is the **tree of the Hesperides** (?), an apple-tree round the stem of which a snake is twined, its head turned to l. On r., **Thetis,** dressed as Hippolytè, hair looped up with a fillet, stands plucking apples with her r.; in her l., resting against her body, she has already three gathered; over her, her name, ΘETIΣ, Θέτις.

[For the name Mapsaura, Heydemann compares Hesiod, *Theog.* 872.]

E 773. PYXIS. Ht. 7 in. Diam. 5 in. Athens, 1873. *Arch. Zeit.* 1874, p. 112; *Rhein. Mus.* 1881, p. 470; Heydemann in *Comment. Mommseni*, p. 170; Kretschmer, *Gr. Vaseninschr.* pp. 166, 178. Klein, *Meistersig.*² p. 206, refers this and the two pyxides, E 772, E 774, to the painter Megacles. Around the knob of the lid is a circle of tongue pattern (repeated under the edge of the lid and below the design on the body); outside this, a band of palmettes laid horizontally. The design forms a frieze running round the body. It is drawn in fine minute style (cf. the knucklebone vase E 804). A yellowish-white thick colour is used for the studs and handles of the door, fruit, and inscriptions. Purple taenia and fillet of Danaè. Brown inner details. Eye in profile. The figure of Iphigeneia is drawn entirely (excepting the hair) in black outline against the red of the door.

Women at toilet. The locality is indicated as usual in this class of vases by a pair of folding doors, decorated with three horizontal rows of studs, with handle in lower and keyhole in upper partition; above them is an entablature with triglyphs, part seen; the right-hand door is partly open, and in the doorway stands **Iphigeneia** in long sleeved chiton, part seen *en face*, looking to r. and putting round her head a long taenia; above her, her name, IΦIΓENEIA, Ἰφιγένεια. The hinges of the open door are indicated in black silhouette. To her comes on r. **Danaè,** in long sleeved chiton and hair looped up with a fillet, who holds on her l. arm a large box with lid partly raised, from which she takes with her r. a necklace of beads; over her, ΔANAE, Δανάη. The remainder of the scene is occupied by two groups, separated by a Doric column; behind Danaè on the r., **Helena,** in long sleeved chiton, mantle, and spotted saccos, is seated on a diphros to r., holding up a cord which she seems to have taken from a calathos in front, and wound round her l. forearm; over her, EΛENE, Ἑλένη. Confronting her, **Clytæmnestra** stands in similar dress, holding out in her r. a large alabastron; her hair hangs loose down her back; over her, her name, KΛVTAIME . . PA, Κλυταιμ(ν)ή[στ]ρα; the missing letters and part of her head are chipped away. On the other side of the column two women are confronted, both dressed as the last; the one on the l. has her hair looped up with a fillet, and holds out a situla-shaped basket, decorated with two bands of ivy and filled with fruit, towards the other, who wears a saccos and lifts the edge of her chiton from her r. shoulder. Over these two figures is written, KASSANΔPA, Κάσσανδρα, but it is uncertain for which of the two the name is intended.

E 774. PYXIS with cover. Ht. 6$\frac{1}{2}$ in. Athens, 1874. Dumont and Chaplain, pl. 9; Heydemann, *Comment. Mommseni*, p. 171; Kretschmer, *Vaseninschr.* p. 201, no. 13. Style of Xenotimos. Very fine miniature drawing. Gilding is used for the jewellery, mirrors, pyxis, flower, studs, and the disk on the cord, also for the central dots of the chequers in the border. Purple inscriptions, tendril of flower, and aspergilla. Eye in profile. Below the design on the body a band of mæanders running alternately to r. and l., separated by chequered squares with a central bead.

(*a*) **Toilet scene** (?). The locality is indicated by a pair of folding doors, divided into panels by three horizontal bands with double rows of nails; in the upper panels are knocker and keyhole. In front of this, slightly to the l., two painted vases in the form of a lebes on a tall stand, which has a heart-shaped aperture in the upper part, and containing sprigs of myrtle (?), for sprinkling water (aspergilla), are placed together on a plinth. On the l. stands a woman, **Galenè,** in a long chiton with diploïs, earrings, and a necklace, her hair knotted behind with a fillet, holding on both her forearms a square box decorated with two bands of black and zigzags. Over her is her name, ΓΑΛΕΝΕ, Γαλήνη. Beside her is a box or table on three legs terminating in lions' paws, on which stand a pyxis and an oinochoè with tall handle and neck (loutrophoros?), also containing sprigs of laurel. On the l., on a diphros, a woman (**Kymothea**) is seated to the l. in a mourning attitude; her legs are crossed, the l. over the r., her head is bowed forward resting on her r. hand; her r. elbow and l. fore-arm rest on her lap; she is dressed like the last figure, but has also a mantle around her lower limbs, sandals, and bracelets; over her is inscribed KVMOΘEA, Κυμοθέα. She seems to watch the action of a diminutive girl in a long undergirt chiton, with long hair, who is occupied in tying the cord of her l. sandal. Next is **Kymodokè,** in long chiton and mantle, necklace with pendant gilt bead, and hair looped up with a beaded fillet; above her, KYMOΔΩKE, Κυμοδόκη. She holds in her l. hand an alabastron of glass (indicated by zigzag lines of pattern around it), and with her r. offers a square box to **Thaleia,** who is seated on the l. in a chair confronting her, and holds out her r. to receive it, her l. resting on her lap; she is dressed as Kymothea, except that she has no sandals, and her long hair falls unconfined down her back, and forms in the drawing a background for her profile. Above her, ΘΑΛΕΙΑ, Θάλεια. Behind her stands **Glaukè,** dressed as Galenè, her hair knotted behind with a radiated fillet, holding up in both hands a string with pendant beads; above her, ΓΛΑΥΚΕ, Γλαύκη. The scene is closed on the l. by a group of two women confronted. **Doso,** dressed exactly as Kymodokè, except that she wears a plain fillet wound thrice round her knotted hair, holds in her r., hanging in front of her, a flower with gilt centre; with her l. she holds an edge of drapery at her side. Above her is inscribed, ΔΟΣΩ, Δώσω. She looks at **Pontomedeia,** who holds extended on her l. thumb and r. fore-finger a magic wheel fastened to a cord (see F 223). She wears a Doric chiton schistos, of which the back part, instead of having its upper edge fastened on the shoulders, is fastened lower down, and the upper edge is passed over the back of the head ; her hair falls loose like that of Thaleia, and she wears a necklace with pendant bead and bracelets. Above her is inscribed, ΠΟΝΤΟΜΕΔΕΙΑ, Ποντομέδεια. In the field, above Thaleia and Kymothea, hang two mirrors. The vases in this scene are decorated with figures in black silhouette. The subjects are difficult to determine ; that on the right-hand lebes seems to be a bridal procession, representing a figure leading another by the hand, preceded by a figure holding two torches ; on the stand perhaps a Mænad with thyrsos and a Seilenos. The other lebes appears to have a scene like that of the pyxis itself, with a man and woman below. The loutrophoros has on the body two figures walking to r., one of them holding a torch (?), and on the neck a figure walking to r. with a staff.

(*b*) Around the knob on the lid, a frieze composed of two pairs of a lion and boar running towards each other.

[The subject of (*a*) may have reference to the preparations for a wedding, to which the introduction of the loutrophoros, the aspergilla, and the subject, if rightly identified, of the right-hand lebes would be suitable. The names have no mythological significance (cf. Fröhner, *van Branteghem Coll.* no. 85 ; a similar scene on a skyphos in Naples *Cat.* 2296 ; and the names of some of the figures in Polygnotos' picture of the under-world). The figure of Kymothea resembles in some respects the type of Penelopè (*Ant. Denkm.* i, pl. 31). For the motive of fastening the sandal, see *Jahrbuch,* ii, p. 173. For the magic wheel, see also Jahn in *Ber. d. sächs. Gesellsch.* 1854, p. 256.]

E 775. PYXIS. Ht. 3¼ in. Diam. 5¼ in. Eretria, 1893. In the centre of the lid the bronze button and ring are still attached. Drawing of latter part of the fine period. Gold on raised ground is used for the jewellery, beads, laurel, and wings of Erotes, and rosettes on the lid. White for flesh of Erotes, inscriptions and cords. The designs on the lid form two friezes, one around the vertical part, the other around the central bronze ring ; this frieze has above and below it a band of egg pattern.

(*a*) On the body, **The chariot of Aphroditè,** three-quarters to r., with two Erotes yoked to the pole, who wear sandals and a radiated fillet around their long hair. The one on the r., **Hedylogos,** turns to place his r. hand on the shoulder of **Pothos,** whose arms hang at his sides. Over each is inscribed his name, ΠΟΘΟΣ, Πόθος, ΗΔΥΛΟΓΟΣ, Ἡδύλογος. Behind the chariot Aphroditè moves forward as if about to step in, holding in each hand a pair of reins and in r. a long goad ; she wears a long girt chiton, a radiated fillet, bracelets, ear-rings, and a necklace of beads ; her hair is knotted behind ; over her her name, Α+ΡΟΔΙΤΗ, Ἀφροδίτη. On the r. of the Erotes is a shrub, from which **Hygieia** plucks a fruit as she moves away to r. ; she is dressed as Aphroditè, but has her hair falling loose on her shoulders ; over her ΥΓΙΕΙΑ, Ὑγίεια. Next on r. **Eunomia** is seated in a chair to r., with r. arm resting on the back of the chair, and holding in each hand the end of a string of beads ; she wears a long chiton and himation, and ornaments and head-dress like those of Aphroditè ; **PLATE XX.**

over her, ΕVΝΟΜΙΑ, *Εὐνομία*. Confronting her is **Paedia** (ΓΑΙΔΙΑ, *Παιδία*), holding out towards her in her r. a string of beads; on her l. hand is a square box containing purple and white fruits; she has ornaments and dress as Aphroditè. Next on r. is **Eudaemonia** (ΕVΔΑΙΜΟΝΙΑ, *Εὐδαιμονία*), dressed as the last, with l. foot on raised ground, fastening her sandal; she looks at **Himeros** (ΙΜΕΡΟΣ, *Ἵμερος*), who advances towards her, holding out in his r. hand a string of beads; in his l. is a fruit; he wears a radiated fillet and sandals. Next is **Harmonia** (ΑΡΜΟΝΙΑ, *Ἁρμονία*), seated to l. in a chair, exactly balancing the figure of Eunomia, but holding in each hand the end of a laurel wreath; she wears long chiton and himation, jewellery as before, and radiated fillet; she turns her head in three-quarter face to r. to look at **Kalè** (ΚΑΛΗ, *Καλή*), who turns to her as she moves away to r., holding in each hand the end of a string of beads; she wears a long chiton, a sphendonè, and jewellery as Aphroditè.

(*b*) On the lid, **The death of Pentheus** (?). On a flowery hillside, indicated by rosettes and delicately engraved lines, **Dionysos**, a youthful figure with r. hand on hip and l. holding upright a thyrsos, is seated to r. on a mantle; he wears high laced buskins and a radiated fillet; he turns to l. towards a **Mænad**, who moves towards him, placing her l. hand on his shoulder, and, from the gesture of her r., addressing him; she wears a long chiton with apoptygma, a sphendonè, and jewellery. Beside Dionysos, on the r., a **Mænad** is seated playing on a chelys; she wears a long chiton, himation, and jewellery and a sphendonè. Before her, on r., dance two **Mænads** in opposite directions, their heads thrown back, hair and drapery flying; each holds in her l. one leg of a fawn, which they are tearing in two between them. Next on r. is a **Mænad** seated to r., but looking round to l., playing on a tambourine; she is dressed like the other seated Mænad. Next on r. is **Agave** (?), dancing to r., with head thrown back, swinging over her l. shoulder the figure of a boy, which she holds with her l. hand by the r. ankle. The boy, **Pentheus** (?), is nude, but wears a bracelet on his r. wrist; his arms hang helplessly downwards. Last comes a **Mænad** dancing to l., looking down with arms extended on each side, holding a thyrsos in her r. hand; her hair is knotted behind with a fillet. All the dancing Mænads wear a long chiton with a girdle, which is passed over the shoulders and under the arms.

[A very similar composition occurs on the Bologna crater, *Ant. Denkm.* i, pl. 36, where one of the dancing Mænads has on her shoulder an infant; beside her is a pine tree: the representations of the Pentheus legend in art have been collected by Jahn, *Pentheus und die Mänaden*, Kiel, 1841, and by Hartwig in *Jahrbuch*, 1892, p. 154.]

E 776. PYXIS. Ht. 2½ in. Diam. 5¾ in. Athens, 1873. Cf. Furtwängler, *Sabouroff Coll.* i. pl. 63. The body of the vase is painted with a wreath of alternate pairs of leaves and berries of myrtle; the leaves are left red, the stems and berries coloured white. The centre of the lid is pierced to receive a bronze handle; around this the design is arranged in a frieze. Drawing of a late stage of good period, and somewhat careless. Purple reins and head-dresses, white star. Brown manes of horses, hair of Eos and markings on her wings and dress. Around the rim, a band of tongue pattern and dots. The figures are only half seen.

Eos and Selenè. **Selenè,** a girlish figure in a girt Doric chiton, her hair knotted behind, with a radiated fillet, rides on a horse side-saddle to r., looking downwards; her r. rests on the horse's crupper, her l. is hidden by the horse's neck, but probably holds the reins. Behind her come the four horses of the **chariot of Eos,** each one slightly behind the other; and **Eos** driving them, a winged girlish figure with girt chiton and hair streaming back from a radiated fillet, leaning forward to r. and holding in each hand a pair of reins; on the r. beside her head, a large eight-rayed star.

77. PYXIS. Ht. 7¼ in. 1848. Surface damaged. Drawing of a good period. The lid is occupied with concentric bands of pattern; round the handle rays, then linked lotus-buds, and outside, sets of mæander separated by red cross squares. The design occupies a broad band round the body. Purple inscriptions, wool, cords, and fillets. Eye in profile. Below, on the moulding, egg pattern; above, on the under edge of the lid, reed pattern.

E **Toilet-scene.** Beside a diphros, on which lies a folded mantle, two women stand; the one on the r. is *en face*, but looks to l., taking with her r. hand an alabastron which hangs from a peg (?) on the wall; the one on the l. looks at her, lifting with her l. the edge of her skirt, her r. resting on her hip; she wears a saccos; both have a long undergirt chiton. On each side of this group a woman in saccos and long chiton moves away, looking back and pressing one hand to her breast; the one on the r. has a mantle which covers one arm; the other extends her r. arm; on her r. is festooned a taenia with long purple cords at each end. Over it is inscribed ΚΑΛΟΣ ΚΑΛΗ. On the l. is another diphros, on the l. of which is a woman in saccos and long chiton, who stands *en face*, looking to r., in the act of folding with both arms a mantle held across her body. On her r. ΚΑΛΗ; on her l. hangs a hair-net (?), beside which is ΚΑΛΟΣ ΚΑΛΗ. On the l. a woman in a long chiton stands to r. with her l. resting on her hip, and looks to l., dropping from her r. hand wool into a tall calathos. Above this a sash, beside which is inscribed ΚΑΛΗ.

E 778. PYXIS. Ht. 4½ in. Athens, 1848. Drawing, late. Around the body is a wreath of myrtle-leaves arranged in groups of three; below it, on the moulding, egg pattern. The design occupies a frieze around the handle; this handle is a modern restoration. The jewellery has been gilt on a raised surface. Around the edge, egg pattern.

Women at toilet, Erotes and a youth. The composition falls into two groups: (i) A woman seated to r. on high ground, raising her l. hand to her head, looks round at a youth on l., who with l. foot raised bends forward towards her, extending his r.; a mantle passes over his l. thigh and is held by his l. hand; he wears a fillet; between them a large square box, below which is a sash. On the l. **Eros** crouches to r.; his body is entirely restored. (ii) Behind the last figure, a woman moves rapidly to r., holding on her l. a large square box surmounted by two beads, and a sash. She looks back at a woman who stands in three-quarter face to r., holding on her l. a tall fluted amphora with cover, and a dotted sash; she turns to look at a crouching **Eros** on the l., who seems to give into her r. an alabastron; his figure is entirely restored. Behind him a small conical mound (?) with flowers; between the two women, an alabastron. All the women wear a long girt chiton, decorated on the breast, a sphendonè, earrings, necklace, and bracelets.

E 779. PYXIS. Ht. 3⅛ in. (wants the lid). Athens, 1813. Burgon Coll. Drawing careless, but of a good period. Brown is used for the folds of chitons. Eye in profile.

Eros and two women. **Eros,** a full-grown youth with wings raised, steps forward to r. in a stooping attitude, holding forward in both hands extended a square box towards a woman who flees towards a pair of folding doors, looking back and raising her r. arm in surprise. On the l. of Eros a second woman flees to l., extending her r. arm and looking back, towards the same doors. Each woman wears a long sleeved chiton and mantle, and has her hair knotted behind. The doors are studded with nails in three cross-bands, and have dots representing knocker and latch; they occupy a large portion of the design.

E 780. PYXIS. Ht. 5½ in. Diam. 5½ in. Drawing late and careless. Around the centre of the lid, a myrtle-wreath with alternate leaves and berries, the berries and stems coloured purple, between a band of rays and a band of herring-bone pattern. On the projecting moulding of the body, a band of rays; above this, the design.

Toilet-scene. An interior is indicated by a large door, divided into four panels, each of which has in the centre a handle (?) in the shape of an Ω; the styles are ornamented with studs. Beside this stand two pairs of women confronted, with long hair and long chitons; each holds a taenia. In the field hang two wreaths or sashes.

E 781. PYXIS. Ht. 7 in. Diam. 6 in. Athens. Castellani, 1873. Late careless style. Brown edge of hair. The lid has a central handle, around which, between two concentric circles of egg pattern, is a frieze of animals; a lion and boar springing towards each other, repeated; behind one boar, a conical rock. On the projecting rim of the body is a band of egg pattern; above this, a frieze.

Erotes and women. The design falls into three groups: (i) **Eros** seated to r. on a square base, with l. foot raised, holding on his l. knee with both hands a square box; in front of him a woman with knotted hair, long Ionic chiton and mantle, runs quickly away to r., looking back, and raising the drapery from her shoulder with her r. hand; in her l. she holds a fruit. On r. a calathos, badly drawn; then (ii) **Eros** with r. resting on his thigh, places his l. on the shoulder of a youth in similar attitude, who with mantle on l. arm leans on a staff, conversing with a woman dressed as the last, who raises the drapery from her shoulder with her l. hand. (iii) **Eros,** holding mantle rolled up in r., square box on l., flies to r. after a woman whose dress and action are like those in (i), except that her mantle hides her l. arm.

E 782. PYXIS. Ht. 1¾ in. Diam. 4 in. Blacas Coll. Drawing in delicate miniature style. Gilding is used for the details of the wings and the disk, for bracelets, head-bands, and for the centres of the egg pattern, the palmettes and the spirals, and the berries of the wreath.

The centre of the lid is perforated to receive a bronze ring (cf. E 775), now wanting. The designs are arranged in concentric bands around this; immediately around the centre is a black band; then a band of single palmettes; between this and an external edging of egg pattern comes the main frieze, four-fifths of which are occupied by two sets of triple palmette ornament set on opposite sides; the remaining one-fifth is occupied by the two figures of the design, one on each side. The foot is decorated with concentric circles of red on black.

(*a*) A woman in a long chiton, with her hair tied in a knot behind, wearing bracelets, moves to l., bearing in both hands a deep phialè towards

(*b*) **Eros,** who is seated to l. on the projecting central petal of the r. hand palmette, and leaning his l. arm upon it, turns round to look at her; he is of boyish type, and has wings addorsed, and long hair tied with a fillet, from which one wavy tress escapes down his neck.

E 783. PYXIS. Ht. $2\frac{3}{4}$ in. Diam. $4\frac{3}{8}$ in. Athens, 1814. Burgon Coll. Drawing rather late and formal, but still graceful. The designs form two friezes: (1) around a central hole in the upper surface, which still contains part of the bronze ring; (2) around the side of the lid, forming the body of the vase. The flesh of the Erotes is painted in white, with black details, on the red ground; their hair is in the usual red-figure method. Gilding on a raised surface is used for jewellery and head-bands throughout, and for the inner surface of the wings. The outer surface of the wings is painted in blue (with black details), which is also used for the mantle which the youth in (2) leans upon; the inner side of this mantle seems to have been coloured vermilion. The mantle of the corresponding figure in (1) seems to have been similarly treated. The dove in (1) has been coloured blue. In the drawing of the crouching Erotes, the principle of isocephalism has been observed.

(1) **Erotes,** a youth and women. The youth stands to r., resting his r. elbow on a mantle laid on raised ground (not shown), of which he holds the other end in his l. hand; he wears a fillet. On the r., a woman in a long chiton girt, and a sphendonè, stands in precisely the same attitude. Both turn their heads to look at an **Eros,** who crouches on the l., holding out both hands as if with a wreath. On the r. of the woman a second Eros stands looking on. Both Erotes wear a fillet. The rest of the frieze is occupied by two women; the one on the r. leans forward to r., with her r. hand on her hip, her l. foot on raised ground. The other moves to r., with both arms bent at her sides; between them a dove stands flapping its wings to r. All the women are dressed alike in a chiton which has a striped decoration above the waist, bracelets, earrings, a necklace, and rays over the forehead.

(2) **A similar scene.** The group of **Eros** crouching and a youth is repeated here; next on r. are: a woman to r. leaning forward on raised l. knee, holding up something in her r.; a woman (wearing a saccos) moving away to r., looking back; Eros to r., holding out his r. towards a woman seated to l. on raised ground, turning to r. to look at a youth who places his r. on her shoulder as he moves away, looking back; he has a mantle over his l. arm, and holds the end in his l. hand; Eros crouching to r., same gesture as before; a woman to r., holding upright in her l. a thyrsos, and raising her r. to her hair; last of all, a tree, of which the leaves, if they have been indicated, are no longer visible.

E 784–803. RHYTONS.

E 784. RHYTON. Ht. 7 in. Diam. $5\frac{1}{8}$ in. Capua. Castellani, 1873. The lower part is moulded in the form of two female heads, back to back, joined immediately behind the ears. The division of the neck is marked by a thin vertical black line. The hair falls from the forehead over the ears in a thick wavy mass, coloured a bright vermilion; behind is a patch of black glaze, representing part of a saccos. The flesh seems to have been coloured deep red, the lips bright vermilion; the pupils of the eyes are represented by a dot within a circle, both of black glaze, on a white ground; eyebrows and outline of eye in black glaze. These heads support a two-handled cup, spreading outwards, on which is the design. Style of Brygos (cf. E 47). Purple wreaths, inscriptions, cord and tuning-pegs of lyre, cords of basket. Brown inner marking and hair on cheek in (*a*). Eye, archaic.

(*a*) An ephebos wreathed with vine, a mantle around his legs, reclining to l., leaning against a wine-skin; he looks down to r. with lips parted, as if singing, and holds upright on the ground a large chelys, with his l. fingers in its chords, and in his r. the plectrum. On the l. his knotted staff leans obliquely to l.; beside it hangs a basket. In the field, ΗΟΠΑΙϚ ΚΛVΟϚ, ὁ παῖς καλός.

(*b*) Similar scene. Here it is a bearded man, who, similarly reclining with head to r. and lips parted, holds in his r. against his body a cotylè (silhouette with red line below the handles). An end of his mantle passes over his l. forearm. The same objects and inscription in the field, but the staff (on r. of the basket) is smooth and crutched.

E 785. RHYTON. Ht. (present) $9\frac{5}{8}$ in. Capua. Castellani, 1873. The cup, one-handled, on which the design is painted, is in the form of a keras, supported on the knees of a bearded man in a long sleeved chiton, himation and shoes, who is seated to r., with head resting against the keras *en face*, on a diphros covered with a panther-skin. The seat is modelled as a square base, on which the legs of the diphros and the panther-skin over it are in red; the legs are those of a panther. The figure of the man is painted in various colours, now more or less faded, direct on the clay. The flesh has been vermilion; the eyes white with black outline, the eyeball black, with perhaps a white ring around the pupil; the beard is modelled, with wavy black lines on the clay; the chiton purple, the himation sea-green, and shoes white, with details in fine black lines. The keras has a broad, semicircular handle, of which the lower part joins the l. knee of the figure. The upper edge has been carefully cut off all round, at a distance of about 1 in. (probably) from the lip, and with it the heads of all the figures of the design have disappeared. School of Chachrylion. Purple cord of plectrum and inscriptions. Brown upper folds of chiton and jewellery, and inner markings. Below, a band of upright palmettes, ending on r. in a bud.

Apollo, Artemis, Aphroditè and Hermes. **Hermes** on the r. in chlamys and winged talaria (the wing in front is upright, that behind, recurved), holding caduceus butt downwards in his l., comes running to l. in the archaic "kneeling" attitude; on the l. is inscribed his name, ΣΗΜᑫ . . , Ἑ]ρμῆς. Towards him comes a procession, headed by **Aphroditè** (?) in long chiton and mantle over her shoulders, and bracelets, who holds on her r. hand a diminutive figure of a swan flapping its wings (in silhouette); she raises her l. hand, and her head seems to be turned to l. Behind her, **Apollo** comes, playing on a large kithara; he has long hair, a long sleeved chiton, and a mantle decorated with trefoils. Beside him, his name, AΠOVVON, *'Απόλλων*. Last comes **Artemis**, in long sleeved chiton and mantle, necklace and bracelets, who dances to r., looking back, and playing on castanets. On the l., her name, ϨIMƎT . . , *"Αρ]τεμις*. Beside the caduceus of Hermes is inscribed an A, which is probably the first letter of the name of Artemis.

E 786. RHYTON. Ht. 8⅛ in. Diam. 5 in. 1885. The two-handled cup, on which the design is painted, is supported by the head of a Seilenos and a woman, back to back, finely modelled (cf. E 792). Around the forehead of the Mænad, and beside the ears of the Seilenos, is a row of curls, prominently modelled in spiral form, and left red. Behind these the Mænad has a saccos (?) coloured vermilion on purple, and the Seilenos a woollen fillet, the surface indicated by rows of raised dots, coloured white. The flesh of the Mænad is left red, with details in black; her lips have been vermilion on purple; her eyeball black, with brown ring round the pupil, on white ground; her ears are modelled in slight relief, with the details conventionally rendered in black lines. The flesh of the Seilenos is vermilion; his lips, which are parted, purple, the teeth white, separated by brown lines; his beard is in black glaze, scored with nine wavy lines in the soft clay. His moustache, long and flowing, is modelled, and has been coloured brown. Drawing in a rough style, suggestive of Brygos. White fillets, ivy, and inscriptions. No inner markings. Eye in archaic type.

(*a*) **Satyric scene** (?). Within a cave, indicated by an irregularly-shaped mass of overhanging rock on r., **Dionysos** (?), bearded, with long hair and mantle, reclines to l. against two striped cushions, holding in his l. against his breast a cotylè. He extends his r. to push away a **Seilenos** in the background, who dances towards him, bending over him with both arms raised in a grotesque attitude, as if he were trying to obtain the cotylè. On the l., a second Seilenos is seated on a square base looking on, and resting his l. on a thyrsos, from the head of which two ivy-branches sprout; he extends his r. towards the group with a gesture of command. All three figures wear fillets. In the field, KAVOϨ, *καλός*.

(*b*) **Two reclining figures and a Seilenos.** On the r. is a figure almost exactly as Dionysos in (*a*), but without cotylè; he places his r. on the back of a similar figure reclining next him on l., who has a short beard and hair, and who extends his r. to receive a chelys from a **Seilenos**, who stands *en face*, with r. on hip, and hands the lyre with his l. hand. Each figure wears a fillet.

[Both scenes are closely analogous to those of the kylix E 66; therefore we may perhaps consider the reclining figures in (*b*) as Dionysos and Heracles.]

E 787. RHYTON. Ht. 13¼ in. Diam. of cup, 6⅛ in. Capua. Castellani, 1873. The body of the vase is in the form of a seated Sphinx, a repetition of the type of E 788, but the modelling is less finished, and the colours less well preserved. The colouring and gilding have been apparently the same, but have been imperfectly restored; the gilding round the hair seems to be modern; round the neck by a red cord hang three raised ornaments gilt. The filled-in space between the legs is coloured vermilion on a white engobe, and there is no spout between the forelegs. The whole rests on a plinth, encircled with a band of herring-bone pattern, black on the red clay. From between the up-curved wings rises a trumpet-shaped vase, around which is the design. Late stage of good style. Purple inscription, fillet, and cord of chelys. Brown inner markings. Eye in early stage of profile. Below, a thin red line. Above, herring-bone.

Two Nikæ pursuing a youth. On the r. a youth, with a short mantle over his shoulders, holding a chelys in his l. hand, runs to r., looking back at a **Nikè**, who flies after him, extending both arms towards him. On the l. a second **Nikè** flies after, holding in her r. a fruit (?) and raising her l. in surprise. Each wears a long chiton with sleeves, undergirt, and a saccos. In the field, HOΠAIΣ KALOΣ HOΠAIΣ, *ὁ παῖς καλὸς ὁ παῖς.*

E 788. RHYTON. Ht. $11\frac{1}{2}$ in. Diam. of cup, 5 in. Capua. Castellani, 1873. *J. H. S.* vol. viii. pll. 72–73, p. 1; *Bull. dell' Inst.* 1872, p. 42, no. 3. The cup (*a*) is one-handled, supported by a modelled figure of a Sphinx seated; the spaces between the fore and hind legs (*b* and *c*) are filled in; the whole stands on a black glazed plinth. The space between the forelegs is filled in and coloured vermilion; near the bottom a short cylindrical tube protrudes, forming a spout communicating with the interior, which is hollow throughout. The body and recurved wings of the Sphinx are white, with details in black, sometimes thinned to brown. The hair is confined in a saccos, coloured vermilion, but escapes around the forehead in a broad wavy roll, which is gilt; round the neck is a necklace, composed of three Gorgoneia, moulded and gilt, attached to a red cord which is only painted. The lips are vermilion; the eyes have the outlines, eyebrows, and lashes on both lids black, the eyeball brown with a black dot. Design in finest style (cf. E 804). Brown inner markings. Eye in transition type. Hair over forehead in rows of dots. Below (*a*), a band (broken by the tips of the wings) of alternate mæander and quatrefoil.

(*a*) **Kekrops and his daughters, with Erichthonios and Nikè.** The scene divides into three groups: in the centre, **Kekrops,** on the l., bearded, with human body ending in a long serpent form, mantle over l. shoulder, hair looped up with radiated stephanè, sceptre upright in l. hand, holding out in r. a phialè to be filled by **Nikè,** who stands *en face,* but looks at him, an oinochoè hanging in her r. hand; she wears a long chiton with sleeves, a mantle and a saccos; both wings are spread to r. On l., **Pandrosos,** dressed like Nikè, holding sceptre upright in r., confronts **Erichthonios,** who is seated to l. on a rock, with himation drawn up over back of head. On r., **Hersè** and **Aglauros** run to l.; the foremost has a chiton with diploïs and apoptygma, long hair flying, and radiated stephanè; she extends an arm on each side, and looks back at her companion, who is dressed like Nikè, and whose mantle covers both arms.

(*b*) On l. below: **Seilenos** running to r., looking back, and extending his r. arm: in his l. he swings a club over his head.

(*c*) On r. below: a woman (**Mænad ?**) in long sleeved chiton and mantle, standing *en face,* looking to l., holding upright in her r. a long staff, of which the top is cut off by the border of the design.

[In the same tomb with this vase were found the Brygos kylix, E 65, the Hieron cotylè, E 140, the rhyton in form of a ram's head, E 795, and two Nolan amphoræ.]

E 789. FRAGMENTS of a rhyton. Ht. of (*a*) $4\frac{1}{4}$ in. Diam. $3\frac{3}{4}$ in. Length of (*b*) $1\frac{3}{4}$ in. Paphos, 1888. Presented by the Cyprus Exploration Fund. *J. H. S.* vol. x. (1888), p. 220, figs. 1, 3; compare fig. 2 *ibid.* for a similar vase in the van Branteghem collection; see also *J. H. S.* xi. p. 279.

Fragment (*a*) gives about half of the cup, of which the upper portion, including about half the upper frieze of figures, has been cut away in antiquity (cf. E 785); it rested on a group probably of a negro struggling with a crocodile; fragment (*b*) gives the l. arm of the negro from shoulder to wrist, with part of the background; the whole seems to have been in black glaze, but the surface of the arm has suffered apparently from fire, and is ashen-grey. On the background is a line of purple, but it is not clear to what this has belonged. Drawing of best period, resembling that of the knucklebone, E 804. Purple fillet. Brown inner markings and details of skin. Eye in archaic type. The two friezes are separated by a band of elaborate mæander alternating with rosettes of four petals, red on black.

Upper frieze: **The making of Pandora.** In the centre is seen the lower part of the figure of **Pandora** in a long chiton, with feet close together, facing to front. On the r. the feet of **Athenè** in long chiton and peplos, holding her spear, hastening to l. Behind her, the end of an himation of a third figure. On the l. of Pandora is **Hephaestos,** standing partly to the front, wearing a short bordered himation. Next him on l. a woman (**Aphroditè?**) in a long bordered chiton and an himation falling in pteryges at her r. side, looking towards Pandora.

Lower frieze: **The Calydonian boar-hunt.** A bearded hunter, **Meleager,** with a skin fastened round his shoulders and covering his extended l. arm, the paws knotted on his breast, strides to l. after a boar which gallops away up hill to r. Meleager has a small hunter's club in his l., and seems to be hurling a stone with his r. hand, which is broken away. He wears a fillet.

E 790. RHYTON. Old No. 1256. Ht. 9½ in. Diam. 4¼ in. Nola. Steuart Coll., 1846. The lower part is moulded in the form of a head of a woman, with hair drawn back from the forehead and knotted behind. It has been painted in colour on a white engobe, but this is entirely worn off; traces of deep red colour remain on the hair. It supports a one-handled cup on which is the design. Late stage of fine period. Purple head-dresses and wine. Brown stippling of drawers and nebris. On each side of the handle a graceful palmette with tendrils.

Actor as Seilenos dancing before Mænad. The actor wears a grotesque Satyric mask, wreathed, and a pair of goat-skin (?) drawers with phallos attached; he dances with l. leg raised, holding out in his l. a keras, from which wine flows, towards a **Mænad** on r. She holds in her l. behind her a thyrsos of curious form, branching out at the top into three ivy-branches bound together, like a trident; she wears a long chiton and a nebris, and stands nearly *en face*, but looking at the Seilenos.

E 791. RHYTON. Old No. 1254. Ht. 9¼ in. Diam. 5 in. Nola. Durand Coll. no. 1234. The lower part is moulded in the form of a bearded head of a Persian (?), with lips parted. The moustache and beard are close cropped, and indicated by rows of short thick lines engraved in the soft clay. This has been covered with white on which vermilion was laid for the flesh tints, with perhaps details such as eyes in black; but only traces of these colours are left here and there. The kidaris has the side-flaps fastened beneath the chin, and a small flap over the nape; round it is fastened a broad fillet, the ends knotted behind. The seams, showing where the two moulds were united, pass vertically beside the ears, and are clearly visible. Above the head, a one-handled cup, on which is the design. Late period. On each side of the handle, a single palmette. The sketch-marks on the r. show that another design had originally been intended, apparently representing two (female ?) figures confronted, leaning forward towards each other, in place of the seated woman.

A woman in long chiton, mantle, bracelets, earrings, and sphendonè, seated to l. in a chair, with l. arm resting on the back of it ; with her l. hand she grasps her l. breast, in her r. she holds up a mirror, into which she looks. On the l. a youthful attendant in anaxyrides, short chiton decorated with stars and dotted circles, kidaris, and boots, moves away to l., looking back and holding out on her l. hand a square box decorated with two rows of pattern.

E 792. RHYTON. Old No. 1255. Ht. 6½ in. Diam. 3⅜ in. Basilicata. Durand Coll. no. 1256. The lower part is in the form of heads of a woman and a Seilenos back to back. The flesh of the Seilenos is coloured bright vermilion, his beard and hair a darker red. His eyes have had the details painted, but the colour is worn off. The flesh of the woman has been covered with a white ground, on which probably colour was laid, but it is now almost entirely worn off. The Seilenos has his lips parted. These heads support a two-handled cup, on which is the design. Late period. Rays, fruits, and taeniae in raised reddish-white. Halter in purple.

(*a*) **Eros**, with hair radiated, holding a large box decorated with stars, and containing fruits, on his l. hand, and flying towards a woman on the r. seated in a chair ; she leans her l. arm on the chair-back, and holds out her r. to receive the box ; she wears a long chiton, mantle, bracelets, and a fillet.

(*b*) A **Satyr** (?), wearing a fillet, leading with a halter a deer to r. towards an apple tree.

E 793. RHYTON. Ht. 7⅞ in. Diam. 4⅝ in. Castellani, 1873. Two-handled cup rising from the heads of a Seilenos and Mænad placed back to back ; the handles, and a fine black line from them to the foot, mark the dividing line, and also the two halves in which the vase was cast. The flesh is left in the natural clay, with details in black glaze. The face of the Mænad is painted dark brown, her lips vermilion ; the hair around the face is rendered by a raised surface covered with five parallel rows of raised dots, the whole coloured vermilion ; behind these is black glaze, perhaps representing the edge of a saccos. The face of the Seilenos is coloured vermilion ; his moustache is modelled and coloured purple, the long ends continued on the surface of the beard by flat strokes of this colour. The beard itself is in black glaze, with wavy incised lines radiating from the face ; below the under-lip is a tongue-shaped patch of finer hair, coloured purple and edged with purple lines. The teeth are indicated by white squares, painted between the parted lips ; the hair, by a triple row of raised dots, coloured brown (?) around the forehead on the black glaze. The eyes in both cases have the eyeball black in a white ground, the pupil in a ring left red ; at each angle is a bright vermilion spot. Around the cup, which is separated from the heads by two thin red lines, is an ivy-wreath. The leaves are red on black, the stems purple, and the berries raised and coloured brown on the black glaze.

E 794. RHYTON. Ht. 8 in. Diam. 5 in. Capua. Castellani, 1873. Two-handled cup supported by a woman's head. The flesh of the natural colour of the clay, picked out with black. The whites of the eyes are in natural colour, the lips vermilion ; the hair is brought away from the centre to each ear in a raised mass of wavy tresses coloured vermilion ; the back part is covered with a saccos painted black. The designs are in polychrome opaque colours on the black glaze, and are of the later stage of severe style ; they are divided from the head by two parallel white lines. The handles form the division between (*a*) and (*b*). The flesh tint of the ephebi is buff, that of the woman white, with brown details : the buff is also used for the himation of the woman, her saccos and pyxis. Her chiton, and the himation of each ephebos, is purple, with folds in a lighter colour. The hair of the ephebi is not rendered in detail ; their fillets are brown. Round the lip, a white line, much worn.

(*a*) A woman in long sleeved chiton, mantle, saccos and bracelets, holding a smegmatothekè on her lap in l. hand, seated on a diphros (coloured white) to r., holding up her r. towards an ephebos confronting her, with mantle and fillet, who leans forward on a staff with l. hand raised and r. on hip.

(*b*) Ephebos as in *a*, with r. hand drawn back and l. hand raised, leaning forward against a staff to r. ; he also wears shoes.

E 795. RHYTON. Ht. 8¼ in. Diam. 4½ in. Capua. Castellani, 1873. The lower part is in the form of a ram's head, made in two vertical halves. The smooth surface, the horns and the ears, are left in the natural clay ; the wool indicated by minute raised dots, the whole coloured purple, as are also the interior of the nostrils, mouth, and the line connecting them. The eyeball is modelled, and left red with a black centre ; the white is coloured naturally ; the outline of the eye, and the eyelashes, black. Above this head rises the cup, on which is the design. Late stage of severe period. Fine brown inner markings. Below, a band of herring-bone pattern ; above, egg pattern.

Symposion. Four bearded men, each with mantle around his legs, and wearing a woollen fillet, recline to r., resting r. elbow against a folded striped cushion. The left-hand man looks to l., extending his kylix horizontally to l., held by one handle ; the next one seems from the gesture of his l. hand to be addressing those behind him ; his r. rests on his knee. The third also looks round to r., raising to his lips a kylix in his r. hand. The fourth man looks to l., swinging his kylix by one handle on the forefinger of his extended r. hand (*κοτταβίζων*). All but the second figure have the l. arm and shoulder covered with the mantle.

E 796. RHYTON. Ht. 5½ in. Diam. 3½ in. Capua. Castellani, 1873. The cup, one-handled, on which is the design, terminates in a lion's head, with open mouth and protruding tongue. This is left in the natural colour of the clay, with details outlined with a thin black line and coloured. The interior of the mouth and the lips and tongue are purple ; the teeth white, picked out with purple ; the eyes white, with touches of vermilion, and pupils a black dot in an eyeball left in the clay. The mane, divided off by a thin black line, has the separate tufts of hair separately drawn. Above this is the cup, which has a false bottom ; to allow of the air in baking to escape from the head, a hole has been drilled in the interior of the mouth. Style of Duris. Fine brown inner markings, ornament of saccos, and upper folds of woman's chiton. The beard, and the front of the woman's hair, has black lines painted on black ground. The form of head is exactly that used by Duris. On the r., a single palmette of three petals on a tall stalk rising from the ground (cf. Hartwig, *Meistersch.* pl. 73). Below, a band of ᒪ pattern, large and small alternately. Round the lip, tongue pattern.

Woman pursuing a youth. Beside an altar, having an Ionic capital, a youth with a heavy mantle over his r. arm and l. shoulder flees to r., with l. arm extended, looking back at a woman on the other side of the altar, who is dressed in a long Ionic chiton, mantle, saccos, and earrings, and who pursues him with both arms extended towards him. On the l., a bearded man in chiton and himation stands *en face*, leaning on a knotted staff resting against his r. armpit, and looking on at the scene just described; his l. leg is crossed behind his r. and rests on the toes; his l. hand, beneath his mantle, rests on the hip. On the l. of this figure is an Ionic column extending nearly to the upper border, fluted with a necking of egg pattern; on the r. of him, a plain shaft (stelè ?) on a plinth.

[Cf. *Arch. Zeit.* 1875, pl. 15, a woman carrying off a youth, described as Eos and Kephalos.]

E 797. RHYTON. Old No. 991. Ht. 5½ in. Diam. 3 in. Nola. Durand Coll. no. 1303. Form and colouring similar to the preceding, but later in style. The colouring from the lion's head has worn off, but traces remain in the eyes and mouth. The fringe of mane around the mask is here represented merely by roughly-drawn radiating lines, divided from the mask by a broad black line. Drawing of a late stage of severe style. Purple wreaths and fillets. Brown inner markings. Eye in profile. On each side, a vertical band of ⩽ pattern.

Three ephebi draped in mantles. The two on l. are confronted, and both wear wreaths. The third, wearing a fillet with upright piece over the forehead, comes towards them, raising his r. hand. The left-hand figure has longer hair than the others, and rests his l. on a staff.

E 798. RHYTON. Old No. 990. Ht. 5⅞ in. Diam. 3⅜ in. Nola. Durand Coll. no. 1304. Form and style similar to preceding: colours faded. The tufts of hair on the mane are drawn in very thin fine glazed lines. Purple wreaths and cords. Brown inner markings. Eye in profile. Above and below, bands of tongue pattern; on each side, of herring-bone.

Three ephebi, draped and wreathed. Two ephebi advance with extended r. from either side towards one in the centre, who stands to r. also holding out his r. hand. In the field on l. a sponge and aryballos (silhouette) hanging from a peg: between the two on r. a strigil and aryballos hanging from a peg.

E 799. RHYTON. Ht. 7¾ in. Diam. 3½ in. Nola. Temple Coll. The cup, one-handled, on which is the design, terminates in a finely-modelled mule's head, made in two vertical halves; the mouth is open and the ears laid back, as if it were braying. The main portion is in the natural colour of the clay, on which the bridle is painted in black glaze, with a row of white studs. The soft skin at the muzzle, a patch round the eyes and in the centre of the forehead, the teeth and the interior of the ears are white, with details (hair, veins, etc.) in fine brown lines. The lips and the interior of the nostrils are yellow; the interior of the mouth purple. The eyes are drawn in in black on the white, with a line round the pupil left in the colour of the clay. A broad band of black with indented edges marks the base of the ears; and the beginning of the hogged mane is coloured purple. The design, separated off by a band of egg pattern, is divided into three by the ears and handle. The drawing is of a good period; purple is used for fillets, cords, inscriptions, and taenia. Eye in profile. Above, a band of rays.

The central group consists of two women in chiton, himation, and fillet to l.: the one on l., holding a long taenia in both hands, looks back at the other, who holds a staff in her r. hand. In the field, an aryballos hanging from a peg, and imitation inscription. On each side (separated by the ears) a woman, similarly dressed, looks on. The one on l. has a mantle rolled up (?) at her feet; the other wears a saccos; by her is a similar inscription.

E 800. RHYTON. Ht. 9 in. Diam. $3\frac{1}{4}$ in. Capua. Castellani, 1873. Style similar to E 801. One-handled cup rising from the back of a finely-modelled ram's head, cast in two vertical halves. The general surface is covered with a fine black glaze, with finer details (eyelashes, etc.) in lightly-incised lines. The eyes are exactly as those of E 787. The interior of the nostrils purple. The horns are left in the natural clay; and the woolly parts indicated by a raised surface covered with small raised dots, all coloured purple. Around the cup is an ivy-wreath, red on black glaze, with stalks and berries lightly incised.

E 801. RHYTON. Ht. 9 in. Diam. 6 in. Capua. Castellani, 1873. The cup, one-handled, on which the design stands is supported by a finely-modelled boar's head, in two longitudinal halves. The surface covered with fine black glaze; a series of lightly-incised lines mark the fringe of hair all around the cheeks and lower jaw. The front of the snout and the interior of the ears are left in the natural clay, but may have been covered with a brownish pigment used for the mouth and tusks (two on each side of the lower jaw). The eyeball is black within a circle left red; it is set in a white ground, with a raised rim coloured purple for the eyelid. The crest is purple.

The design is divided into three by the ears and handle. Above the crest is a wreath of ivy, the interlacing stalks indicated by lightly-incised lines. On each side, between handle and ear, is a boar in later style of best period, to l.; below, a band of herring-bone pattern. The one on l. moves to l. with open mouth, as if grunting, and with r. fore-leg raised. The other is browsing. The hair all over the body is indicated by stippling in brown and thinned black.

E 802. RHYTON. Ht. (from beak to lip of cup) $9\frac{1}{2}$ in. Diam. 5 in. Capua. Castellani, 1873.

The one-handled cup, which has a band of tongue pattern round the lip, and a band of black glaze, terminates in the head of an eagle; the beak is black glaze, the head covered with black lines, imitating feathers, on a red ground. The space around the eye is left in the natural colour of the clay, with thin white lines radiating from the centre; the eye itself is modelled and painted, the pupil and outlines black, the rest white. From the end of the beak upwards a series of brush-marks are drawn in white on the black glaze, as if to indicate the stains of food.

E 803. RHYTON. Ht. $5\frac{7}{8}$ in. Length 7 in. Vulci. Castellani, 1873.

A lion preparing to spring. The base is of irregular outline and has been cut away inside so as to leave only a narrow support, glazed black, and decorated with a wavy pattern. The tail is laid back against the r. flank, and beside it a spout rises vertically, adjoining an arching handle over the spine. The hide of the lion is represented by rows of small hatched marks in brown on the natural clay; the mane is conventionally modelled in rows of tongue-shaped locks. The mouth is open and forms a second spout communicating with the interior. The mask and feet have been painted yellow on a white engobe, but these colours have mostly faded. The tail appears to have been coloured vermilion. The belly is left unpainted. Around the lip of the vertical spout is a band of herring-bone pattern; around its neck, a loop pattern.

E 804–811. MISCELLANEOUS SHAPES.

E 804. VASE in form of knucklebone. Greatest length (side *a*) 6$\frac{5}{8}$ in. Ht. 4$\frac{7}{8}$ in. Ægina. Presented by the Earl of Aberdeen, 1860. Stackelberg, *Gräber der Hell.* pl. 23; partially in Schreiber, *Kulturhist. Bilderatlas*, pt. i, pl. 20, nos. 6–7; *J. H. S.* vol. 13, pp. 131–136, cut on p. 135 (*a* and *c*); Bolte, *Mon. ad Odyss. pert.* p. 37; *Bull. dell' Inst.* 1829, pp. 77, 125; Jahn, *Vasens. zu München*, p. xxvi. The design occupies the two long flat sides (*a* and *c*), and three figures are drawn on the upper side, and three on the end (*b*). The surface has been injured in parts (*e.g.* the figure of the man, the r. hand of the foremost girl, &c.). At one end of the long side (*a*) is an opening in the form of an archaic eye; beside this the design starts. Finest style. The hair over the forehead is usually arranged in rows of dots.

Dance of girls. (*a*) A bearded man, beside the opening of the vase, with mantle wrapped around his waist, gesticulates with both arms to a band of three girls who dance from the r. towards him with joined hands. The foremost looks at him, the second looks back at the third, who is only half seen, her figure being cut off by the edge of the vase. Each has a long sleeved chiton; the two foremost wear a mantle fastened on the l. shoulder, and a saccos, which in the case of the foremost is black.

(*b*) Two groups, each of three girls floating in air; in the lower group, the central figure, to l., has a sphendonè, her arms covered to the hands in her sleeves; the left-hand one, to r., raises her skirt in both hands so as to form a lap; she has a saccos; the third, to r., extends one arm on each side, looking back at her companions; she wears a stephanè with dentated edge. In the upper group the foremost, wearing a sphendonè, raises the edge of the skirt with her l. and extends her r. The second has her arms covered with her sleeves, and looks back at the third, whose arms are covered by her himation; the second and third have a saccos; that of the second is dotted with minute trefoils.

(*c*) Reverse of (*a*): Four girls floating in air to l. The foremost has her arms in her sleeves and looks back; the second holds over the first in her r. a long tendril with flower, and raises the edge of her skirt with her l. hand; the third extends her r.; the fourth raises her skirt with her r. hand and looks back; her drapery is dotted with minute trefoils; all but the first have a saccos; the second and fourth have no girdle.

[These figures have been explained as "Hyades and Pleiades" (Stackelberg), and as "Aurae" (Six in *J. H. S. loc. cit.*). Pollux, iv, 103, describes dances imitating the flight of birds; ὁ δὲ μορφασμὸς παντοδαπῶν ζώων μίμησις ἦν· ἦν δέ τι καὶ σκώψ; and for mimetic dancing generally, Lucian, *De salt.* 37 ff., and Xenophon, *Symp.* vii, 5. On the exterior of D 3 fragments of similar figures are shown; and on E 467 is a scene in which a chorus of girls dance to the music of a flute-player. Six points out the analogy of (*a*) to the scenes with Hermes, the Charites and the Cave of Pan. For the relation of the vase to the throws of an astragalus (χῖον, κῷον, πράνης) see Six, *ibid.*; his account however is at variance with that given in Smith, *Dict. Ant*^{3}. ii, p. 759. It may be merely by a coincidence that the total number of figures on this vase amounts to 14, the number which in later times was the throw called *basilicus.*]

E 805. LID of a lepastè. Ht. 3 in. Diam. $10\frac{3}{4}$ in. Nola. Blacas Coll. *Musée Blacas*, pl. 4, p. 16. Injured by fire ; the red is burnt (except in one fragment) to an ashy grey. Finest style. The design forms a broad frieze around the central handle. Purple fillets, inscriptions, wreaths. Round the handle, egg pattern ; round the lips, sets of three mæanders alternate ways, separated by chequer squares.

Seven Muses. They fall into three groups, as follows : (i) A Muse, whose name is broken away, seated to l. in a chair, with her l. arm resting on the back, her r. on her lap ; the upper part of her head is broken away ; her chair and feet rest on a narrow plinth ; and behind her is a square box. On the l. **Polyhymnia** moves towards her, holding in both hands an object which is almost entirely broken away, but which is probably a scroll ; on the r. of this figure is her name, ΓΟΛV . ΝΙΑ, *Πολυ[μ]νία.* Behind the seated Muse, **Cleio** moves towards her, holding in her two hands a pair of flutes ; the fingers of the r. are placed on the keys of one flute ; on the r. of her, ΚΛΕΩ, *Κλε(ί)ω.* Behind this figure is a group (ii) of two confronted : on the l. **Euterpè** stands in three-quarter face to r., looking at **Thaleia,** who holds in each hand the end of a wreath ; beside them their names, ΕVΤΕΡΓΗ, *Εὐτέρπη*, ΘΑΛΕΙΑ, *Θαλεία.* Group (iii) consists of two figures : **Erato,** inscribed . . . ΤΩ, *'Ερά]τω*, moving to r., turns to address **Calliopè,** who stands to r., holding in both hands a square box. All the Muses except Thaleia have long Ionic chiton and mantle, and their hair is looped up behind with a fillet. Thaleia wears a Doric chiton with apoptygma, and has short cropped hair, as if she were a young girl.

E 806. LEPASTÈ. Ht. $5\frac{1}{2}$ in. Diam. $7\frac{1}{2}$ in. Athens ; found in 1813. Burgon Coll. The design forms a broad frieze on the lid, around the handle, between two bands of rays. The drawing is of a good period, but careless. White is used for the hair and beard and tail of the old Seilenos and the wreaths of the young Seilenos and Satyr. Brown inner markings.

Seileni, a Satyr, and Mænads. An old bent **Seilenos,** holding a keras, moves haltingly to r., propping his steps with a thyrsos in his r. hand ; he looks round at a **Mænad** in a long chiton with apoptygma girt, and looped-up hair, who runs towards him, holding in front of her in each hand a torch. She is followed by a black-haired **Seilenos** wreathed with ivy, who holds out in his r. a keras. Behind him a beardless wreathed **Satyr** walks to l., his l. hand resting on his hip, and holding upright in his r. a thyrsos. Towards him comes a **Mænad** like the first, but with a nebris knotted round her waist and over the l. shoulder, so that the hind leg hangs down in front ; she has a torch in her r. hand, her l. is extended, and she looks round at the old Seilenos.

E 807. FRAGMENT of a lepastè (?). Ht. $1\frac{3}{4}$ in. Width $3\frac{1}{4}$ in. The diam. of the lip, when complete, must have been about 10 in. Athens, 1892 ; found on the Acropolis. Hartwig, *Meistersch.* p. 625, fig. 68. Style of Duris (?). Purple letters. The hair over the forehead is in three rows of raised black dots. Eye archaic (ball dotted). Above, egg pattern.

Head, possibly of Ariadnè, from a group of Dionysos pursuing **Ariadnè,** as E 462_2 ; the only part of the design remaining is the head, part of the r. hand, and the line of the l. shoulder of **Ariadnè** ; she seems to be fleeing to l., raising (as in E 462_2) with her r. an edge of drapery from her shoulder, and extending her l., looking back towards Dionysos, who has pursued her from r. She wears a saccos with ends hanging, and earrings of unusual form. Over her is inscribed . . . . . E, 'Αριάδν]η (?) ; on r., Δ . . ., Δ[ιόνυσος ?

E 808. KYATHOS. Old No. 760. Ht. 7½ in. Canino Coll. De Witte, *Descr.* no. 147. Style of Brygos. Purple blood, sword-belt and quiver-belt, and inscription. Brown inner markings, and wash on skin and inside of round shield, and hair on cheek. Eye in archaic type. Below, two thin red lines ; above, round lip, a band of tongue pattern.

Combat. On the l. a youthful warrior, with helmet (raised cheek-pieces), sword, greaves, and Bœotian shield extended on l., charges at full speed with l. leg raised and couched spear against a young warrior similarly armed, but with circular shield (seen in perspective) and without sword or spear, who has fallen forward to r. upon r. hand and knees, bleeding from a wound in the back. The pupil of his eye is already turning upwards in death ; the rest of his face is concealed by his r. shoulder as he tries vainly to crawl to r. On the r. an Amazon in a kidaris, with quiver and bow-case at side and a panther-skin hanging over the l. arm, steps to l., shooting at the assailant ; one arrow is flying through the middle space, and a second is already fitted to the bent bow, as she takes aim. On the r. is inscribed, . . . AIϟ, in the centre KAVOϟ, on the l. NAI+I ; 'Ο π]αῖς καλὸς ναῖχι.

E 809. STAND FOR VASE. Old No. 972. Ht. 2 in. Diam. 3⅜ in. Canino Coll. 1843. Purple used for wreath. No inner markings traceable. Drapery without folds on upper part. Eye in archaic type, with pupil as dotted circle.

On the upper surface, within a sunk medallion, the edge of which is left red, a **Mænad** dances to r., catching up with both hands about her waist the skirt of her Ionic chiton, so that her legs from the knee downwards are free ; her hair is looped up behind and confined with an ivy-wreath ; she wears earrings ; both feet rest on the border, separated from it by a black line.

E 810. AMPHORA with tall stand. Ht. (neck restored) 20½ in. Athens. Burgon Coll. Found by Burgon himself in 1813, in fragments. For the form, cf. Stackelberg, *Graeber*, pl. 25, also Berlin Cat. 2404–2406, and Athens Mus. no. 1454 ; a similar vase is shown in the design on E 774, where it seems to be in use as a *περιρραντήριον* ; it is probably analogous to the loutrophori, and the design would suit this. Later fine style. White fillet and necklace. The hair is drawn in single fine lines, as on the prothesis-amphora, *Mon. dell' Inst.* viii, pl. 5. The main design (1) occupies the whole of the body ; above and below, bands of egg pattern ; and around the lowest part, rays. Of the design on the stand only one fragment (2) is preserved ; round the foot, rays.

(1) **Toilet for a wedding (?).** On a couch with two pillows decorated with laurel, a woman in long chiton, mantle, and saccos, sits sideways to r., with her feet on a footstool ending in claws ; she looks down into a mirror held in her l. hand, her r. resting on the couch behind her. Beside the footstool is a large rectangular box on four legs. On the l. a woman in long chiton and mantle,

with hair knotted behind with a fillet, advances, lifting from a box in her l. hand a necklace of pendant beads; over her hangs a taenia. On the r. a similar figure has stood, with r. hand raised; and behind her a girl in long chiton holding a taenia, but the upper part and arms of both are wanting. On each side, below the handles a **Nikè** flies towards the centre: the one on l. wears long Ionic chiton and mantle, and holds up on her r. a large smegmatothekè; her head is wanting from the mouth upwards. The other holds on her l. a box and taenia; only the lower part of her chiton and feet, and part of her large wings, are preserved. Behind these is a group of three women, apparently in continuation of the preceding scene, preparing for the toilet. The one on r. wears a Doric chiton and saccos, and raises both hands to receive from the central one an alabastron; this figure turns towards the left-hand figure, who raises her r. hand, as if to offer her a necklace or some similar object; both these wear Ionic chiton and mantle; the upper part of their heads, and most of their figures, are wanting. In the field hang two taeniæ.

(2) Parts of two women, similarly occupied: one, in an Ionic chiton and mantle, is turned to r. and raises some object in her r. above her l. hand; of the other, only the draped l. shoulder, and part of a box she is carrying, are preserved.

E 811. LEBES. Ht. 9 in. Diam. 8¾ in. Athens, 1809. Burgon Coll. Late style. Surface injured. The design forms a broad frieze round the body; below it, egg pattern; above, on the shoulder, tongue pattern; round the lip, egg pattern.

Symposion. On two long couches, four youths, wreathed with ivy and with himatia round their legs, recline to l., two on each couch, their l. arms resting on striped cushions. The right-hand figure twirls a kylix on his r. forefinger; his companion, with his r. hand raised to his head, turns to look at him. The third and fourth also twirl kylikes, looking round to r. Between the couches stands a girl to r., playing on flutes, in a long ungirt chiton with apoptygma. In the foreground, beside each couch, are two tables side by side. The staff of the fourth figure rests against his legs. On the l., a youth runs towards this group, wreathed, with mantle around his l. shoulder, and holding up in his r. a torch. Behind him is a youth wreathed, with mantle knotted round his waist, holding oinochoè in r., and strainer in his l. hand; he stands *en face* beside a large lebes which stands on a tripod beside the head of the first couch; the upper part of the tripod, below the lebes, is draped in a piece of material which has an embattled and zigzag border, and a pattern of trefoils.

[This vase still contains *débris* of human bones and skull found inside it.]

MISCELLANEOUS FRAGMENTS. E 812.

E 812$_1$. Part of a stand (?). Length $2\frac{1}{2}$ in. by 1 in. Naucratis, 1888. This fragment is of very unusual technique. The design (in the style of Brygos) is drawn in fine black outline on red ground. The tail of the Seilenos only is in black silhouette; anciently mended with rivets.

A **Seilenos** (of whom only the r. elbow and part of the tail are preserved) moves to r., carrying in his arms a **Mænad,** who is dressed in a chiton decorated with dots and minute trefoils, and has a panther-skin knotted around her neck; in her r. hand she carries a thyrsos pointing downwards to r.; her body is *en face*, and her head was probably turned to l.

E 812$_2$. FRAGMENT from near the lip of a large vase. Ht. 2 in. by $2\frac{1}{2}$ in. Cameiros, 1864. Later stage of fine style. Above the design, the edge of the border around the lip is shown.

Part of a **Combat with Persians.** The face and r. arm of a **Persian** is the only part preserved; he wears a kidaris and anaxyrides decorated with the usual stripes of alternate zigzag and dot; he seems to be fleeing to r., and turns to defend himself from his pursuer with scimitar (of which the handle is preserved) brandished over his head. On his upper lip are traces of a moustache. Above him is incised his name, ΑΡΤΟΒΑ . . . ., *Ἀρτοβα[ζάνης.*

[Artobazanes is mentioned in Herodotus vii, 2, as the son of Darius by his first wife.]

E 812$_3$. FRAGMENT. Ht. $2\frac{1}{4}$ in.; width, 3 in. 1889. Probably from the neck of a crater with volute handles. Injured by fire. Drawing of best period, but somewhat careless. Brown wash used for pinion and inner markings of Sphinx.

Œdipus (?) and the Sphinx. On the l. the **Sphinx** is seated (head wanting); on the r., a man in an himation, resting his r. on a staff, is seated confronting the Sphinx on a square base; his head and most of his body are wanting.

E 812$_4$. FRAGMENT of a cover (?). Ht. $4\frac{1}{2}$ in. by 3 in. Naucratis, 1886. Late style. A reddish white is used for the rocks. On the rim is a pattern of alternate lotus and palmette.

Heracles and Triton (?). The legs of a figure standing in a bent position to r., as if struggling; the lion's paws and tail hanging from the back show that it is **Heracles.** On the l. appears to be a pile of rocks (?).

E 812$_5$. FRAGMENT of a cover (?). Length 2 in. by $1\frac{3}{4}$ in. Naucratis, 1888. Fine style. The design has run in a circle around the outside, over a thin red line. Only the feet of a figure moving to r., and part of two other objects, are preserved.

On the interior has been engraved an inscription, . . . ΟΜΓF (?).

E 812$_6$. FRAGMENT. Ht. $2\frac{1}{2}$ in.; width $1\frac{1}{4}$ in. Naucratis, 1886. Late style; head of thyrsos white.

The r. arm of a figure elevated to l.; below it is seen the head of a thyrsos.

E 813–814. VASES OF LOCAL BŒOTIAN FABRIC.

E 813. SMALL KYLIX. Ht. $\frac{3}{4}$ in. Diam. $3\frac{1}{2}$ in. Tanagra, 1873. Drawing careful, but coarse in parts. Traces of archaism in the transparency of dress and edge of hair. Clay pale. Design in black outline on the interior; a wash of black is used for the chiton and hair. Around the lip a purple line within a black line; the handles and exterior of lip are striped with black. The eye has eyelashes drawn from upper lid to eyebrow.

Woman playing at cottabos (?). A woman in a long chiton, himation striped with rows of dots, covering the l. arm, decorated shoes and necklace, with hair knotted on crown with dotted fillet, moves to l., twirling over her head on her r. forefinger a kylix of the same form as this vase, directing the contents at a duck which seems to be raising itself from the water of a loutron on a fluted stand on l., with beak pointed towards the kylix. On the r. arm of the woman is a sleeve painted in diamond-shaped chequers alternately black; on her cheek is a trefoil of dots, and the details of the duck are marked in dots.

Plate XXI. Fig. 1.

[According to the ancient accounts of the game, this form of cottabos was played by sinking the oxybapha floating in a loutron. See Boehm, *De Cottabo*, p. 13; here the duck takes the place of the oxybapha, as in E 202.]

E 814. PYXIS. Ht. $2\frac{1}{8}$ in. Diam. 4 in. Tanagra, 1873. Clay pale. Fabric and style like E 813. Design in black outline, burnt on the lid to red. Eyes as in E 813. Around the body, bands of zigzag vertical lines, separated by square spaces, filled each with an ivy-leaf and bunch of berries. On each cheek of the figure is a trefoil of minute dots, as in E 813.

On the lid: **Heracles drawing water at a fountain.** On the l. is a rock with dotted surface, on top of which a flower is growing; from it a lion's head projects, with water flowing from its mouth into a fluted one-handled cup which **Heracles** holds under it; he is beardless, with short chiton bordered and dotted, over which is perhaps the lion-skin, and a sword hangs at his side; he is *en face*, with r. resting on a large club. He stands on irregular ground painted black. Below the fountain is a loutron on a column, with water overflowing from it at two points.

Plate XXI. Figs. 2, 3.

E 815–819. UNEXHIBITED VASES.

E 815. KYLIX. Ht. $4\frac{1}{2}$ in. Diam. 12 in. Vulci. Canino Coll., afterwards in Blacas Coll. *Mus. Etr.* 1303; *Cat. Etr.* 17; Klein, *Meistersig.*[2] p. 93, no. 14. Much broken, but nothing important in designs lost. The exterior has suffered on the l. of (*a*) from fire. Beneath each handle is a large ivy-leaf, red on black. Brown inner markings in interior, not in exterior. Sketch-marks throughout.

Interior, within thin red circle: A nude woman (hair looped up with purple band, earrings), body to front, head to r., holds in either hand a phallos. Around her r. thigh is a circlet (*σκυτίνη ἐπικουρία*, cf. Ar. *Lysistr.* 109). On r., ΓΑΝΦΑΙΟϟ; on l., ΕΓΟΙΕϟΕΝ, *Πάνφαιος ἐποίησεν.*

Exterior (*a*): On l. a bearded man in a pilos and short chiton (**Hermes?**) sits on a rock playing on a chelys with a plectrum attached by a cord. Before him, four bulls to l., the second of which turns its head towards him. Above, imitations of inscriptions, apparently travestied from the inscription on the interior.

(*b*) **Dance of three Mænads and three Seileni.** (i from l.) **Seilenos,** ithyphallic, holding in each hand a keras, looking round to r. (ii) **Mænad** (long chiton, hair looped up with purple band), castanets in r., swinging thyrsos in l., looking round to l. (iii) **Seilenos** (ithyphallic) to l., r. foot raised, clapping his hands; (iv) **Mænad** to r., dressed as (ii), thyrsos in l., castanets in r. She is approached by (v), an old **Seilenos** with bald wrinkled forehead and heavy eyebrows, who holds a thyrsos in r. and extends l. towards her (his face is partly worn away). (vi) **Mænad,** as before, dancing to r., body thrown back.

[The treatment of the drapery corresponds with that of E 12, the lower part having thick heavy folds, the upper part left without inner markings. The hair of the Seileni falls in single locks, which curl at the ends.]

E 816. KYLIX. Ht. $3\frac{1}{2}$ in. Diam. $8\frac{7}{8}$ in. Cf. *Mus. Etr.* 1510. Perhaps this is the vase referred to in Klein, *Lieblingsinschr.* p. 40, no. 16; *C. I. Gr.* 7841. The style is exactly similar to that figured in Klein, *loc. cit.* p. 43. Purple is used for wreath, fillet, cords of basket, and inscriptions; outline of hair incised; inner markings in light brown; eye of archaic form.

Interior. Within a thin red circle (diam. $6\frac{1}{8}$ in.) a bearded, wreathed man with wrinkled face and an hetaera. Over the man, ΛΕΑΛΡΟϟ; over the woman, ΚΑΛΟϟ, *Λεαγρὸς καλός.*

E 817. KYLIX. Ht. $2\frac{3}{4}$ in. Diam. $7\frac{1}{2}$ in. Witt Coll., 47(53). Pourtalès Coll., 1865 (*Cat.* 172). Style of Epictetos. Purple used for wreath and inscription: no inner markings. Eye of archaic type, with eyeball as dotted circle.

Interior: Within a thin red circle, a wreathed ithyphallic **Seilenos** kneeling to r. on a cushion, which rests on the border of the design, with a large open bowl on his knees, in which both his hands rest. In the field around him, HOΠAIΣ : KAVOΣ, ὁ παῖς καλός.

[For other instances of this type of subject see Hartwig in *Jahrbuch*, 1891, p. 250, and 1892, p. 118, on the "Seilenos on the couch" of Epictetos.]

E 818. KYLIX. Old No. 971. Ht. 3½ in. Diam. 8⅞ in. Vulci. Durand Coll. no. 667. The central portion of (*b*) is restored. Late stage of severe style; drawing free, careless in details. Light brown inner markings.

Interior: Within a circle of mæander, on cushions resting on the border of the design, a bearded man and a hetaera, who has her hair cropped short.

Exterior (*a*): **Armed foot-race.** On l. an ephebos in a bordered himation leans forward with hand resting on a knotted crutched staff; in his l. he holds a long forked stick. Towards him run two athletes with helmet, greaves, and shield. The foremost one is bearded, and has taken off his helmet, holding it in his r., showing a broad taenia tied around his head; the device on his shield is a lupin leaf (?); his phallos is infibulated. He wins easily, looking round at his competitor, who is in difficulties, having dropped his shield (device, a circle? surrounded by four dotted rings); beside the goal, a fluted post on a plinth.

(*b*) **Wrestling match.** Beside a goal-post, as in (*a*), two wrestlers are confronted; they lean forward, grasping each other by the forearms. The figure on r. is restored as bearded. On the r. a bearded man in himation and shoes, leaning on a crutched staff, extends towards them in his r. a long forked stick.

E 819. PELIKÈ. Ht. 6⅞ in. Witt Coll. 49; Pourtalès Coll., 1865 (*Cat.* 263). Late stage of fine period. Purple is used for the fillet, seed, and leaves. Above and below each side, egg pattern.

(*a*) A girl, with long sleeved chiton, himation knotted around her waist, and hair looped up with fillet, leans forward to r., holding in her l. a rectangular box; with her r. she sprinkles with seed (?) four objects in the form of phalli set upright in the ground, around which are leaves (?) springing up. Above her on l. hangs a sash, on r. a looped fillet.

[This scene may have reference to one of the mystic ceremonies of Athenian women, such as the Thesmophoria; cf. the vase in Heydemann, *Gr. Vasenb.* pl. 5, fig. 7.]

(*b*) An ephebos in himation and fillet moving to r. with arm extended, as if signing to the figure in (*a*).

D 1–91. VASES WITH DESIGNS ON WHITE GROUND.

[D 1–7 are kylikes, D 8–18 miscellaneous shapes; the remainder are lekythi, arranged according to the pattern on the shoulder; in D 19–20, this is red palmette on black, in D 21–33 black palmette on red, in D 34–45 black rays on red; D 46 has black rays on white; D 47, palmette in vermilion and outline on white; D 48–57, palmette in varnish colour, and the remainder palmette in dull colour.]

D 1. FRAGMENTS of a kylix. Naucratis, 1888. Hartwig, *Meistersch.* pl. 50, p. 494 (he does not include the fragment with the head of Apollo); *Naukratis*, i, p. 52; *Class. Rev.* ii. (1888), p. 233. Style of Euphronios. Both exterior and interior (except a narrow border of black glaze round the int. of the lip) are covered with a white engobe; drawing in black outline, with inner markings of muscles, finer folds of drapery, etc., in brown; hair in black wavy lines on a brown wash; himation in black silhouette, with folds in white and a border of purple. Eye in archaic type, pupil a dotted circle. The ground-line in int. is formed by a band of egg pattern cutting off a broad exergue; in ext., by three black bands.

Interior: **Europa and the bull** (?). In the foreground is part of the body of a bull, which, if the scene is that of Europa, might be explained as in the act of raising itself from the ground. Above is seen the upper part of the body of **Europa** (?); she stands, or sits, *en face*, but looks to the r., extending her r. arm with a gesture of surprise; she wears a long sleeved chiton embroidered with crosses, and himation over her shoulders, and earrings; her hair falls in a loop beside her face, leaving the ear uncovered.

[For the myth, see Apollod. iii, 1; according to one version, the bull, which was gleaming white, couched at Europa's feet.]

Exterior: (*a*) **Contest of Heracles and Apollo for the tripod.** The lower part of each figure only is preserved. **Heracles**, with scabbard at side and lion-skin hanging probably from his shoulders, moves away to l., holding the tripod, of which part of one leg is shown beside his l. knee. **Apollo**, wearing sandals, moves after him. Part of his head is preserved, with the hair looped up over the ears. Between them is the end of an inscription, ИO . . . . 'Απόλλ]ων. On the r., remains of a female figure, probably **Artemis**, wearing a long chiton, himation and sandals; her chiton is embroidered with small crosses. The figure of **Athenè**, usual on the l. of this composition, may be represented by part of a draped female figure, whence is a dolphin plunging downwards, probably to indicate the sea over which Apollo rode on the tripod.

(*b*) **Combat** (?). Judging from the small fragment which remains, the central group has consisted of a figure wearing a scabbard to l., followed by a warrior with two spears.

[On the interior of the fragment giving the head of Apollo in (*a*) is one letter A, which has been engraved in the black glaze, possibly part of a dedication of the cup to Aphroditè.]

D 2. KYLIX. Ht. 4¼ in. Diam. 9½ in. Cameiros, 1864. *White Athenian Vases in Brit. Mus.* pl. 15 ; Salzmann, *Nécr. de Camiros*, pl. 60 ; Baumeister, pl. xx, p. 857 ; Rayet and Collignon, pl. 10, 2 ; Harrison and Verrall, p. 215, fig. 13 ; Harrison and Maccoll, frontispiece, p. 20 ; *Bull. dell' Inst.* 1859, p. 100 ; Strube, *Bilderkreis von Eleusis, Suppl.* p. 14 ; *J. H. S.* xii, p. 317 ; *Athen. Mittheil.* 1881, p. 113 ; *Jahrbuch*, i. (1886), p. 232 ; Klein, *Euphronios*^{2}, pp. 242 and 248 ; *Meistersig.*^{2}, p. 147 ; *Lieblingsinschr.* p. 80, no. 4 ; Wernicke, *Lieblingsn.* p. 93, no. 12 ; Hartwig, *Meistersch.* p. 501, no. 13. Drawing of best period. Black-brown glazed outline, hair in dark brown lines on a wash of light brown ; necklace, black ; himation, pinkish-brown, with folds in same colour as outline ; borders of chiton, pinkish-brown, with mæander pattern in yellowish-white. Finger-nails carefully drawn in. Inner details in brown. Eye in transition type (dotted circle in half-outline). Outer edge of wing shaded in light brown. The sketch-marks, lightly engraved in the white engobe, are plainly visible.

Interior : Within a thin black circle, **Aphroditè riding on a goose.** The goose flies to l., the goddess seated between its l. pinion and neck ; in her r., which passes to r. of its neck, she holds up a long curling tendril, with a honeysuckle-flower at the end ; her l. finger and thumb are joined, as if they too had held something. She wears a long sleeved chiton, bordered at neck and skirt, and decorated with a pattern of crosses, a himation, a saccos confined with a fillet, necklace, and sandals. Above, on r., is inscribed her name, ΑΦΡΟΔΙΤΕ≤, 'Αφροδίτης (sc. εἰκών). Below, ΛVΑVΚΟΝ ΚΑVΟϟ Γλαύκων καλός.

[This vase was found in the same tomb as the two cotylæ, E 135, E 136, and a lekythos, E 641 ; see *Athen. Mittheil.* 1880, p. 382.]

D 3. KYLIX. Ht. 3⅝ in. Diam. 9 in. 1866. Hartwig, *Meistersch.* p. 501, no. 18. Two-thirds of the vase, including the foot and handles, are wanting. Drawing of a good period. The interior is on a white ground ; brown outline ; hair in brown lines on a wash of yellow (thinned brown) ; inner details yellow ; chlamys, black silhouette, with folds and border in purple. Eye in profile.

Within a thin brown circle (diam. 6 in.), an ephebos advancing to r. to attack ; he steps forward with body somewhat thrown back, l. leg bent and r. advanced, holding spear couched in r., and chlamys (fastened with brooch on r. shoulder) held out on l. arm as shield ; his hair is long and looped up over his ears ; he wears a broad-brimmed petasos. On r. has been an inscription, of which only one letter, V, remains.

The xeterior scenes were red on black ; on the fragments which are preserved are traces of a scene in which winged draped figures (**Nikae**) are flying with objects in their hands.

D 4. KYLIX. Ht. 5 in. Diam. 12¼ in. Found at Nola in 1828 or 1829 with another kylix of similar technique. Purchased at the sale of the Bale Coll. 1881. Formerly in Hope Coll. *White Athenian Vases*, pl. 19 ; De Witte, *Cat. Magnoncourt*, no. 9 ; Gerhard, *Erstes Berliner Winckelmannsfestpr.* pl. 1, p. 5 ; *Él. Cér.* iii, pl. 44, pp. 151 and 159 ; Roscher, *s. v. Hephaistos*, p. 2058 ; Harrison and Verrall, p. 450, fig. 50 ; cf. *Bull. dell' Inst.* 1829, p. 19 ; Klein, *Euphronios*^{2}, p. 251 ; Jahn, *Arch. Aufs.* p. 132 ; Kretschmer, *Vaseninschr.* p. 203, no. 187 ; Hartwig, *Meistersch.* p. 500, no. 9 ; Rayet and Collignon, p. 222 ; *J. H. S.* xi. p. 279 ; Murray, *Handbook of Gk. Archæology*, p. 95 ; Jahn, *Vasens. zu München*, p. lviii, no. 381 ; *C. I. Gr.* 7416. Portions of both the exterior and interior designs are wanting. In the interior the right arm of Athenè and the greater part of the heads of Athenè and Pandora have been restored in pencil, part of the chiton of Pandora in water-colour. Fine broad style, a late stage of the severe. The interior is covered with a white engobe, and has a thin brown circle drawn within 1 in. of the lip, and forming the border of the design. Drawing in black outline, with inner details in brown; hair in black silhouette or strokes on a wash of brown; the dresses of Pandora and Hephaestos are brown with details in purple and white; the borders, and the girdle of Athenè, purple; the ægis of Athenè is a darker brown, with border and Gorgoneion drawn on it in white. The head-dresses and the head of the hammer are moulded and gilt on a raised ground. Eye of transition type (pupil as dot against inner angle opened). The finger-nails are drawn in. The exterior has red figures on a black ground, with fillets, wine, and cords in purple. Hair and beard of old man in white. Below, a band of mæander broken by red cross squares; below each handle, a double palmette ornament.

Interior: **The making of Pandora.** In the centre **Pandora** or **Anesidora** stands *en face*, in a stiff attitude like an archaic xoanon, with feet together and hands at sides; with each hand she raises slightly an edge of her drapery; over her is inscribed her name, · NEƧIΔOꓤA, 'A]*νησίδωρα.* She looks to the l. and wears a long sleeved chiton undergirt and decorated with stars; her hair falls loose on her shoulders, confined with a fillet, which apparently **Hephaestos** has just placed there; **Athenè** appears to be fastening the chiton of Pandora on her shoulders. The two deities are taller than Pandora. Athenè on the l. wears a long chiton girt up at the waist with a girdle, the ends of which fall in front under the upper fold of the chiton; round her shoulders is the ægis fringed with snakes and set with Gorgoneion on the breast. The ægis is decorated with a diaper pattern instead of scales (cf. the fragment, E 134_7). Over her is her name, AΘENAA, *'Αθηνάα.* Hephaestos wears a somewhat scanty himation, and holds in his l. hanging at his side a hammer; his hair is short at the back, but has the ends passed over the ears and confined with a gilded fillet. Behind him is his name, HEΦA·ΣTOƧ, *"Ηφα[ι]στος.* The figures rest on a thin black ground-line cutting off an exergue left empty.

[For subject cf. Hesiod, *Theog.* 573–580, *ζῶσε δὲ καὶ κόσμησε θεὰ γλαυκῶπις 'Αθήνη ἀργυφέῃ ἐσθῆτι . . . . ἀμφὶ δέ οἱ στεφάνην χρυσέην κεφαλῆφιν ἔθηκε, τὴν αὐτὸς πόιησε περίκλυτος 'Αμφιγυήεις, ἀσκήσας παλάμῃσιν.*]

Exterior: (*a*) **Scene in the palæstra** (?). In the centre a horse standing to r. is approached by two ephebi, of whom the foremost, wearing chlamys, fillet, and petasos hanging at his back, with a spear on his l. arm, holds in his r. a halter, which seems to be attached to the bit. The other is closely draped in an himation, and carries on his l. arm a crutched staff, the handle pointing obliquely downwards; he wears a fillet. Beside the horse in the background stands a woman to l. in a long sleeved chiton, himation, saccos, and stephanè, who holds up in her r. a honeysuckle-flower. Confronting her is a bearded man in himation and fillet, with r. hand resting on his hip, leaning against a staff, who offers her with his l. a purse.

(*b*) **Similar scene.** The horse occurs as before, but is turned to l.; beside it in the background is an ephebos in an himation and fillet, with a staff in his r., standing *en face*, but looking to l. at an ephebos who moves away, looking back and leading the horse by a halter in his l.; he carries a spear and wears chlamys, fillet, and petasos at his back. On l. is a woman in long chiton and himation, hair knotted with a fillet, raising to her face with her r. a flower. On the r. of the horse are two figures: a woman in long sleeved chiton, himation, and radiated sphendonè, holding out a phialè in her l., pours wine on the ground from a jug in her r.; facing her on the r. is an old man in long chiton, himation and fillet, who stands *en face*, but looks at the last figure, leaning with his r. shoulder against a crutched staff; from his open mouth and the gesture of his l. he seems to be addressing her.

[For the style of the exterior scenes cf. *Arch. Zeit.* 1880, pl. 15; Gerhard, *A. V.* iii, pl. 229–30; iv, pl. 291, 1–2.]

D 5. KYLIX. Ht. 3 in. Diam. $5\frac{1}{4}$ in. 1892. *White Athenian Vases*, pl. 16; Fröhner, *Van Branteghem Coll.* no. 166, pl. 41; Zingerle in *Arch.-epigr. Mittheil. aus Oesterr.* 1894, p. 119; cf. *Arch. Anzeiger*, 1891, p. 69; Hartwig, *Meistersch.* p. 501, no. 24. The vase is of very delicate manufacture, the clay thrown extremely fine. The outer surface is black; the interior, excepting a thin black line around the lip, is covered with a white engobe. The design occupies the entire field within the black line. The figures are drawn in brown outline, the hair in a brown wash, and the drapery brownish-purple with black details. The tumulus is indicated by a brown outline, lightly shaded on the inner side with strokes of the same colour: the ground-line within it is indicated by a thin brown line, below which is a band of pebbles coloured black, brown, and pink: the snakes are painted in thinned black, shaded off into brown: inscriptions brown.

Glaucos and Polyeidos in the tomb. The tomb is in the form of a conical tumulus, surmounted outside by a tripod. Within it on the floor of the tomb are two figures: on the r. a boyish figure, **Glaucos,** sits with knees drawn up and arms folded around them, closely wrapped in an himation which passes over the back of his head; over him is inscribed his name, ΛVAVKOΣ, *Γλαῦκος*. On the l. confronting him is **Polyeidos,** a rather older figure with a himation around his lower limbs; he raises himself on his knees, uplifting in his r. hand a spear, with which he thrusts downwards at one of two snakes which lie at the bottom of the scene below the centre of the tumulus. The snake on the l. appears to be moving towards its companion, which lies extended with its body in two loops as if dead. Beside Polyeidos on the l. is his name, ΓOVVEIΔOΣ, *Πολύειδος*. Below the tripod has been the artist's signature, · · · AΔEΣ, *Σωτ]άδης* [*ἐποίησεν*.

[For the myth, cf. Apollod. iii, 2, 3; apparently the artist has here combined two moments, really successive in the story, as one, viz., the slaying of the first snake, and its restoration to life by the second snake.]

D 6. KYLIX. Ht. 3 in. Diam. $5\frac{5}{8}$ in. 1892. *White Athenian Vases*, pl. 17; Fröhner, *Van Branteghem Coll.* no. 164, pl. 39; cf. *Arch. Anzeiger*, 1891, p. 69; Hartwig, *Meistersch.* p. 501, no. 23. The l. side of the design is partly broken away. Technique and style as preceding. Drawing in brown outline on white, within a thin brown line; the fruit is painted in a thick white pigment which stands out in relief; hair in brown silhouette. The ground-line formed by the border, around the interior of the lip, is a broad yellow band within a black band.

A girl gathering apples. In the centre is an apple-tree, its branches extending to the top of the design and spreading rather lower on the l. than on the other side. On the r. a girl stands on tiptoe, reaching with her r. to pluck an apple from the topmost branch; she wears a long undergirt chiton with apoptygma, and with her l. raises the edge of her skirt; her hair is confined with a sphendonè. Over her her name has been inscribed, but only three letters, ΛΔΟ, remain. The figure on the l. is wholly wanting, except perhaps the outline of the back; judging from the space, it must have been either seated or shorter than the other; above where it stood is inscribed ΜΕVIΣΙ. Below the design, between border and lip, is inscribed . . . ΑΔΕΣ ΕΠΟΙΕΣΕΝ Σωτ]άδης ἐποίησεν.

D 7. KYLIX without a foot. Ht. 1 in. Diam. 5¼ in. 1892. *White Athenian Vases*, pl. 18; Fröhner, *Van Branteghem Coll.* no. 165, pl. 40; cf. *Arch. Anzeiger*, 1891, p. 69; Hartwig, *Meistersch.* p. 501, no. 25. Left side and lower part mostly broken away. Technique as preceding. Drawing in brown outline within a thin brown circle; skin shaded in brown. The flames (?) from the serpent's mouth are in thick white pigment (cf. the preceding vase). Groundline formed by border.

The death of Archemoros. On the l. is the fountain, indicated by a bunch of tall growing reeds; behind the reeds on the r. rises a large serpent, which, with its body in one coil, draws back its head as if about to strike; from its open jaws issues a cloud of smoke, which partly conceals the reeds. The opponent of the snake, **Hippomedon**, is a hunter, wearing a skin knotted around his neck, and a tall conical fur hat, the surface indicated by crossed lines; he has a slight beard, and his lips are parted as if in surprise; over his l. shoulder he carries a short hunter's club, and as he moves away to the l. he looks back, raising his r. as if to hurl a stone at the snake. On the l. is seen the lower part of **Hypsipylè**, a girlish figure in a chiton, who seems to have fallen on her knees whilst moving away to the l. Beside her on the r. is seen the outstretched hand of the child **Archemoros**; the rest of his body is broken away.

[For the myth see Apollod. iii, 6, 4; and Roscher, *s. v. Archemoros.*]

D 8. PHIALÈ MESOMPHALOS. Ht. 2 in. Diam. 6⅝ in. 1894. Fröhner, *Van Branteghem Coll.* no. 160, pl. 36.

Interior: The lip is rebated, the lip and omphalos a fine black glaze, the remainder covered with a thick white slip.

Exterior: Below the lip, which is black, the surface is equally divided by nine sunk concentric mouldings, alternately white, red, and black, separated each from the other by two thin beadings left unpainted. The omphalos is black within a broader band left unpainted, which forms the foot of the vase. In the black glaze of the lip is engraved ΣΟΤΑΔΕΣ ΕΠΟΙΕ Σωτάδης ἐποίε[ι.

D 9. MASTOS. Ht. 3¼ in. Diam. of lip 3¼ in.; greatest diam. 3⅝ in. 1894. Fröhner, *Van Branteghem Coll.* no. 161, pl. 37. About two-thirds is restored.

Exterior as preceding, in seven sets of mouldings alternately red, white, and black, with black lip.

Interior, white with black lip.

D 10. MASTOS, exactly as preceding. 1894. Same dimensions; only a small portion of lip wanting. Fröhner, *Van Branteghem Coll.* no. 162.

Arrangement as preceding, except that the last moulding around the centre is black instead of white. The white seems to have been covered with a yellowish pigment.

[It is possible that the signature of Sotades may have stood on the portion of the rim which in this vase and the preceding is wanting.]

D 11. COVER of a Pyxis. Ht. 3 in. Diam. 4⅝ in. Eretria, 1894. *White Athenian Vases*, pl. 20. On the lid are four reel-shaped rings, one in the centre and three arranged at even distances around the outer edge, with which they align. The surface of the lid is ornamented with two mouldings and black and red concentric rings; the red has been painted with vermilion. The vertical portion is nearly covered with a white slip, on which the design is painted. Drawing in black outline, hair blackish-brown silhouette. Folds of chiton in black or light brown; himatia pink with brown folds, or purple with white folds; flames and sandals purple. Jewellery, fillets, and fruit, and eye of volutes of altar, gilt.

Marriage-procession. Towards an altar in form of an Ionic column, from which flames arise, the procession moves to r.; foremost comes a woman, the **nympheutria** (?), in long sleeved chiton and himation, with broad fillet, bracelets and earrings, who moves rapidly, looking back, extending in each hand a blazing torch. Next, an ephebos in himation, sandals, and gilt fillet, walking as if in time to the music of the flutes which he is playing; then the bridegroom, similarly dressed, but with long hair and purple fillet, holding up in his l. a crutched knotted staff; he looks round at the bride, whose l. wrist he holds with his r. hand; she wears a long chiton, a himation, of which the edge is passed over the back of her head, bracelets, and a gilt fillet. The front part of the bridegroom's head is wanting. Next is a group of four women. The first stands to l., but looks round at the procession, raising her r. as if in admiration; in her l. she holds upright a sceptre (?), with gilt butt like that of a spear, and surmounted with a gilt flower; she has long spotted chiton, purple himation, jewellery, and hair looped up. Next, a woman with long chiton, pink himation over her shoulders, purple saccos, ornamented with a zigzag pattern, and jewellery, moves to r., lifting with her l. the hem of her drapery; between this figure and the last a honeysuckle, finely drawn, springs from the ground. Next is a woman with torches, moving to r., looking back almost exactly as the other; and lastly, a woman with sceptre, like that of the other, and dressed like her, standing *en face*, looking to l., and holding out in her r. towards the procession an egg or fruit.

D 12. PYXIS with ring handle. Ht. 6¼ in. Diam. 5¾ in. 1884. The design on the lid is red on black, a wreath of laurel between bands of rays. That on the body is in brown outline on white; the hair and chairs are in black silhouette; the himatia, wool, and taeniæ pink, with details in brown. Eye in profile.

A group of women. The scene is indicated (as the interior of a house?) by a plain column extending to the upper border and supporting an abacus. **Plate XXII.**

On the r. of this a woman is seated to r. on a diphros, holding out in her l. a ball; over her hangs a festooned taenia. Confronting her on r. stands a woman, lifting wool out of a calathos; behind her hang a pair of sandals, one to front, the other in profile. Next on r. a woman, with hair looped up, holds out in her r. a phialè (?) towards a woman seated *en face* on a diphros, who looks at her, raising with her r. a fold of her drapery from her r. shoulder, and about to extend her l. towards the phialè. Between them a calathos with wool, over which is a festooned taenia. On the r. of the seated one hangs a pair of sandals, as before. Next is a woman with hair looped up, seated to r. on a diphros; over her a taenia. Then a woman facing her, and lifting wool from a calathos; two more sandals as before; and lastly, a woman with hair looped, closely draped, confronting one who holds out to her in her r. hand a ball; between these two is a calathos with wool, above which hangs a wreath.

[A very similar scene occurs on the pyxis signed by Megacles, *Barre Coll.* pl. vii, no. 356; see *ibid.* for the curious drawing of the figure seated *en face.*]

D 13. OINOCHOÈ. Ht. 8¾ in. Locri. Castellani, 1873. Style of Brygos. The neck, handle, and foot are glazed black; the surface of the neck is slightly raised above that of the shoulder. The edge of the lip is coloured purple; at the base of the handle is an inverted palmette below a strip of egg pattern, and below the moulding on the shoulder is a band of tongue pattern; all red on black. The body is covered with a white engobe, on which the design is drawn in black outline. Purple is used for fillet, bracelets, sandals, wool, and spindle. Light brown for inner markings and upper folds of chiton and inscription. The hair is drawn in dark brown lines on a wash of light brown. Eye archaic. Below, a thin brown line.

A woman in a long sleeved, dotted chiton, a bordered himation, and sandals, with earrings, bracelets, and hair wound into a ball on the neck and fastened with a fillet, standing to r., twisting between the thumb and first finger of her r. hand a thread from a hank of wool on a distaff which she holds up with her l. On the r., HEΠAIΣ KAVE, ἡ παῖς καλή.

[The type of face is very similar to that of the Hera on the Brygos cup, E 65; the dotted dress would also suit the style of this artist.]

D 14. OINOCHOÈ. Ht. 10½ in. Athens. Burgon Coll. *White Athenian Vases*, pl. 21, fig. *b*; cf. the Nolan vase in Winckelmann, *Alte Denkmäler*, no. 159, with Athenè pouring wine to Heracles. Fine style. The neck, handle, and foot are glazed black; the remainder is covered with a white engobe. On the shoulder is a palmette decoration of unusual design, which has been engraved in the soft clay before the white engobe was laid on; above and below the design is a band of egg pattern, in the same technique, between brown lines. Drawing in black outline. The helmet of Athenè, alternate folds of her drapery, and the lion-skin, are all painted in a light brown wash; the same colour is used for details of anatomy. Eye in profile.

Athenè pouring wine for Heracles. On the l. **Heracles,** a youthful nude figure (head broken away), leans forward, resting his body against the end of his club, on which is his lion-skin; the top of the club rests on a raised hillock, from which a plant sprouts on the r. He holds out in his r. hand a cantharos towards **Athenè,** who extends with her r. a fluted oinochoè (part broken away); her spear rests against her l. shoulder, and she wears a long sleeved chiton, himation falling in pteryges at r. side, the ægis with scaly surface, snake-fringe and Gorgoneion, and a helmet tilted back; her long hair is tied in a club at the nape of the neck and fastened with a fillet. Beside her on l. her name, AIAИƎ⊙A, Ἀθηναία.

D 15. ALABASTRON. Ht. $6\frac{1}{4}$ in. Greece. Van Branteghem Coll. 1893. Klein, *Lieblingsinschr.* p. 78; Fröhner, *Van Branteghem Coll.* no. 157. Severe style. Very fine black outline, with inner markings in brown; hair in black silhouette, with edging of locks in brown. Eye in archaic type, the pupil against the inner angle. Below, a band of key pattern; above, a band consisting of seven rows of chequers, black and white.

(*a*) An ephebos in a bordered himation and a fillet leans forward against a staff, holding out his . hand, of which he snaps the finger and thumb towards a Maltese dog which comes to him. Above him hang an aryballos and sponge. In the field, +AIPIΓΓOΣ KAVOΣ, Χαίριππος καλός.

(*b*) A nude ephebos standing to l., holding in r. a hurling-rod (?) upright, looks round to r., resting l. hand on hip. On r. are two similar rods leant crosswise against the background. In the field, inscription as before.

D 16. ALABASTRON. Ht. $6\frac{3}{4}$ in. Surface injured. Late stage of severe style. Black outline; himation of woman, hair, wool, chair and staff in silhouette. Eye archaic. Above, a band of rays.

A woman in a long sleeved chiton decorated with crosses, and a himation around her legs, fillet and bracelets, sits to r. in a chair, holding out in her r. a fruit (?), in her l. a mirror, towards an ephebos in an himation who leans forward against a staff, with r. resting on his hip. Between them, on the ground, a calathos with wool; over it, a strigil and aryballos. Behind the ephebos, a taenia (?).

D 17. ALABASTRON. Ht. $6\frac{1}{2}$ in. Surface slightly damaged. Drawing of good period; black outline; hair, staff, and legs of stool in silhouette. Eye in profile. Hair over forehead in rows of dots. Above, a band of mæander with two white cross squares.

A woman in a long sleeved chiton and himation and fillet, her hair tied in a roll at the neck, stands to l., holding out in her r. a mirror. Confronting her is an ephebos in an himation, leaning forward against a knotted staff; this figure is much injured. Behind the woman is a diphros; in front of her a calathos, over which is inscribed KAVE. Behind the ephebos hangs a taenia (?); beside it, ˙\OVAꓘ, καλός.

D 18. ARYBALLOS. Ht. $5\frac{3}{8}$ in. Nola. Blacas Coll. Drawing of good period, but careless. Brown outline. Eye in profile. On the shoulder, a band of rays, black on red. Neck left red; lip and handle black.

Sacrifice (?). Before a blazing altar a woman stands to r., wearing a long chiton, himation and saccos, and holding in her two hands a circlet. No folds of her drapery are indicated. The altar is in the form of a square base, with a flame (in black silhouette) rising from it.

D 19. LEKYTHOS. Ht. 11 in. Gela, 1863. Lower part of design worn away. Late stage of severe style. Drawing in brown outline; dress purple, with lines in a colour now faded; hair in black silhouette. Eye in profile. Below, a line of purple; above, a strip of mæander on white; on shoulder, pattern of three palmettes with flowers, red on black.

Nikè in chiton flying to r., looking back; her hair is looped up. In field, remains of an inscription.

D 20. LEKYTHOS. Ht. 14 in. *White Athenian Vases*, pl. 22; Dennis, *Cities and Cem. of Etruria*, i. p. cxxiii; Smith, *Dict. Ant.*^{3} i. p. 117; Pottier, *Lécythes blancs*, p. 5 note. Late stage of severe style. Blackish-brown outline; flesh, saccos, and alabastron added white (partly worn away); hair and himation black with pink details; chiton pink with brown details. Eye in transition type (inner angle open). Above, strip of mæander on white; on shoulder, a pattern of three palmettes with two flowers, and egg pattern above, red on black.

A woman in a long sleeved chiton, with himation around her legs, earrings, bracelets, hair looped up, with rows of curls over forehead, seated on a diphros to r., holding up with both hands a hoop, which she grasps with thumb and finger of the l. hand above and of r. below. On r. hangs from the upper border a saccos; on l., from an oblong object, an alabastron with cords; behind her, a large basket. In the field, ΚΑVΕ.

D 21. LEKYTHOS. Ht. 12½ in. Eretria, 1893. *White Athenian Vases*, pl. 8. Late stage of severe style. Tall, slim figure with small head; the method of indicating the hair down the centre of the torso by fine hatching on each side suggests the manner of Brygos, though the general style is otherwise later. These markings are in brown; general outline black; beard, wavy brown lines. Crest painted white within a brown outline, and with inner markings in brown. Eye in profile (part concealed by helmet). Above, mæander; below, two purple lines. On shoulder, a pattern of five palmettes, black on red.

A bearded warrior, wearing a helmet with lowered cheek-pieces, endromides, and a mantle hanging from his shoulders, strides to l., with shield extended on l., and spear in r.; inscribed, ΚΑΛΟΣ.

D 22. LEKYTHOS. Ht. 10 in. *White Athenian Vases*, pl. 14; Maisonneuve, *Introd.* pl. 18; Kekulè, *Die Balustrade der Athena Nikè* (1881 ed.), cut on p. 25; Perry, *Gk. and Rom. Sculpt.* p. 323; *Arch. Zeit.* 1885, pl. 12, fig. 2, p. 196. A lekythos almost identical with this both in style and subject is published in *Burlington Fine Arts Club Cat.* no. 135. Style of Duris. Drawing in black outline. Fruit, purple within black outline. Hair in black silhouette. Eye of archaic type, with dotted pupil and inner angle open; necklace, brown. Above, a band of key pattern; below, two purple lines on the black. On the shoulder, a pattern of five palmettes, black on red, and a band of rays.

Bust of Athenè rising from the ground to r.; part of her l. shoulder, and her l. hand grasping an apple (?) or pomegranate between first finger and thumb, are also shown; her hair hangs free, and is looped over her ear, and she wears a tall crested helmet with palmette on crown, and a radiated frontal, and earrings. On either side, a plant with palmette-leaves rises from the ground.

D 23. LEKYTHOS. Ht. 11 in. Gela. Dennis, 1863. *White Athenian Vases*, pl. 26, fig. *a*. Late stage of severe style. Drawing in black outline; himation, hair, snake, and column in black silhouette. Inscription in brown. Drapery arranged in sets of folds. Eye in archaic type. Below, two purple lines on the black; above, a strip of key pattern. On shoulder, a pattern of five palmettes, black on red.

A priestess of Athenè (?). Beside an Ionic column, a woman in long sleeved chiton and himation and a saccos, stands to r., extending her l. hand in front of her with palm upwards, as if addressing some one, and pouring from a phialè in her r. In front of her a large snake (the *οἴκουρος ὄφις*) rises on its tail to r. On r., HOΠAIΣ KAΛO . , *ὁ παῖς καλό*[ς.

D 24. LEKYTHOS. Ht. 11 in. Locri. Blacas Coll. *White Athenian Vases*, pl. 23, fig. *b*. Right side of design injured. Late stage of strong style. Brown outline of figure, black of wings and altar; lower part of chiton purple (faded); himation, pink with brown folds; hair and capital of altar in black silhouette; flame, black and red. Below, two purple lines on black. Above, a strip of pairs of mæander, separated by white cross squares, on white. On shoulder, pattern of five palmettes below rays, black on red.

Nikè at altar in long sleeved chiton, himation and earrings, hair looped up with dotted band, stands to r., holding in both hands a wreath over an altar having an Ionic column with necking of tongue pattern. Above, KA . . , *κα*[*λή*.

D 25. LEKYTHOS. Ht. 12¾ in. The vase has received a blow while the clay was soft, which has left a vertical indentation in the centre of the design. Early fine period. Drawing in black outline; hair and staff, black silhouette; dress, pink, with folds in brown. Eye in profile. Above, a strip, closed at each end, of mæander, with two white cross squares, on white. On shoulder, a pattern of five palmettes, black on red.

Sacrifice. On the r. is an altar of rough outline, as if of hewn stone, from which flames arise. On the l. stands a bearded, wreathed man (a **priest**?) in an himation, leaning forward against a staff, and holding out in his r. over the flames a phialè; in his l. he holds a sprig of myrtle, probably for lustration. Above hang a lock of hair and a wreath, probably votive. **Plate XXIII.**

D 26. LEKYTHOS. Ht. 9½ in. Eretria, 1894. *White Athenian Vases*, pl. 21, fig. *a*. Drawing in brown outline; the flesh has been painted white; the hair, lekythos, chair and fruit, in black silhouette; the chiton, probably in some colour (red?) which has faded; the folds of the himation are in the same colour as the outline. Above, a band of mæander, with white cross squares; on shoulder, five palmettes in black on red. Below, a band of rays.

A woman with a chiton and a mantle around her legs, hair in a knot, and earrings, seated in a chair to r., looking with a dejected air at a lekythos and a pomegranate held up in her l. and r. respectively. Above her hang on r. a wreath, on l. a mirror, of which only the handle is preserved.

D 27. LEKYTHOS. Ht. 7⅝ in. *White Athenian Vases*, pl. 23, fig. *a*. Late stage of severe style. Drawing in black outline. Eye in transition type. Below, bands of purple, red, and brown; above, key pattern. On shoulder, a pattern of four palmettes, black on red.

A woman in a long sleeved chiton, himation, earrings, and saccos decorated with a broad black cross, moves to r., looking back; her arms are extended on either side; in her r. hand is an oinochoè (silhouette), in her l. a fluted phialè.

D 28. LEKYTHOS. Ht. 7½ in. Gela, 1863. The surface of the body is considerably damaged, and part of both figures is wanting. Drawing of best period, in fine black outline. Eye of transition type (? pupil as dotted circle). Above, a strip of mæander, with white cross squares; on the shoulder, a pattern of five palmettes, black on red.

On the l., a bearded man in a short chiton, with a mantle hanging over his arms, and wearing a cap of skin with wings (the *Αἴδου κυνέη*?), extending both arms with a gesture of supplication, rushes towards a warrior in a helmet tilted back, and a mantle hanging from his shoulders, who strides towards him, holding out in his l. a scabbard with sword-belt attached, from which he has probably drawn the sword ready to strike. He appears to be bearded; but of his figure nothing but the head, l. arm, and a faint indication of the l. leg are preserved.

D 29. LEKYTHOS. Ht. 6⅜ in. 1851. Late stage of severe style. Drawing, black outline; hair in thinned black. Brown upper folds of chiton. Eye in archaic type. Below, brown, purple and white lines; above, a strip of key pattern. On shoulder, a pattern of four palmettes and a band of rays, black on red. The neck and handle are restored.

A woman in a long sleeved chiton and a saccos bends forward to r. over a high loutron, into which both her arms are plunged up to the elbows. The body of the loutron is inscribed, KOMIAΣ. In the field, KAVO, and an imitation inscription. **Plate XXIV. Fig. 1.**

D 30. LEKYTHOS. Ht. 7½ in. Gela, 1863. Surface worn. Drawing of good period, in black outline; hair, black silhouette. Above, a band of mæander, only over the design. On the shoulder, a pattern of five palmettes, black on red.

A woman in long chiton and himation, wearing a fillet, stands on l., holding up in her l. hand a mirror; confronting her is an ephebos in an himation leaning forward against a staff, his r. hand on his hip. Between them, KAVE.

D 31. LEKYTHOS. Ht. 10 in. Athens, 1814. Burgon Coll. The yellowish-white engobe, with the design, is mostly worn off. Drawing of a good period, in black outline. On the l. wrist of the figure are traces of red colour. Below, five thin red lines in the black. Above, a strip of pairs of mæander separated by red cross squares, black on red. On the shoulder, a pattern of five palmettes, black on white.

Hermes or **Iris** (?). The face and body are destroyed; the figure was winged and apparently was wearing a short girt chiton and winged endromides; the bracelets on both wrists seem to indicate **Iris**; she moves rapidly to r., looking back, the l. hand extended open in front, the r., holding a caduceus, behind.

D 32. LEKYTHOS. Ht. 6¾ in. Elgin Coll. *Arch. Zeit.* 1885, p. 197, cf. *ibid.* 1880, p. 136. Drawing of good period, but somewhat careless. Black outline. Hair, black silhouette. Below, bands of purple and red; above, a strip of key pattern. On the shoulder, a pattern of five palmettes, black on red.

Head of a woman in a saccos rising from ground to r. In front of her is a chelys, also seen as if rising from the ground.

D 33. LEKYTHOS. Ht. 11⅞ in. Eretria, 1893. Surface damaged. Late stage of fine period. Drawing in brown glazed outline; partly restored in grey; chlamys purple; chiton of central figure black; himation vermilion. White is applied for flesh of Electra and of Orestes. Above, mæander; on shoulder, pattern of five palmettes, black on red.

Orestes and Electra at tomb. The stelè is bound with taeniæ, rests on a double plinth, and is surmounted by a palmette. On the upper plinth **Electra,** ΕΛΕΚΤΡΑ, "Ηλεκτρα, in a chiton and himation, is seated to l., resting her chin on her r. hand, her elbow on her knee. On the l. is **Orestes,** ΟΡΕΣΤΕ, 'Ορέστη[ς, in a short chiton and chlamys with petasos at back, leaning his l. on a staff, and extending his r. as if conversing. On r. a woman in a Doric chiton stands *en face*, looking to l., lifting an edge of drapery from her shoulder with her l. hand, and holding on her r. a basket with horizontal patterns.

D 34. LEKYTHOS. Ht. 7¾ in. Athens, 1815. Burgon Coll. Good period, but somewhat careless. Brown glazed outline and folds of chiton; chlamys purple with folds in brown; hair stippled brown. Eye in profile. Below, a strip of key pattern, and on shoulder two bands of rays, black on red; above the design, a band of key pattern in brown on white.

An ephebos in short chiton, heavy chlamys fastened on his r. shoulder, petasos hanging at back, and high boots, charges to r. with couched spear and l. arm extended under his chlamys as a shield.

D 35. LEKYTHOS. Ht. 7¾ in. Athens, 1814. Burgon Coll. Stackelberg, *Gräber der Hell.* pl. 38; Panofka, *Griechinnen u. Griechen*, pl. i, 16, p. 12. Drawing of good period, but somewhat careless. Brownish-black outline on white; hair a black wash. Above, a strip of double zigzag pattern. On shoulder, two bands of rays, black on red.

Dead boy in tomb (?). As in D 5 and D 56, the tomb is drawn as if transparent, showing the interior. The plinth below, and the outline, are given with two taeniæ hanging from the upper edge: these may be intended for the taeniæ laid on the outside of the tumulus. On the plinth lies a boy rigidly extended to l., wrapped up to the chin in an himation, his head resting on a folded pillow; his eye is drawn without a lower lid.

[For a similar scene showing the figure within the χῶμα, see Benndorf, *Gr. u. Sic. Vasenb.* pl. 24, fig. 2.]

D 36. LEKYTHOS. Ht. 8¾ in. Drawing careless. Brown outline. Eye in profile. Above, a band of key pattern, drawn only over the design. On the neck, two bands of rays, black on red. Below, on the black, lines of purple.

Woman at a tomb. On a triple plinth stands a stelè, ending in a triangular pediment, and encircled with a taenia. On the l. stands a woman in long sleeved chiton with apoptygma and dotted saccos with earrings, holding out in both hands a wreath which she is about to place on the stelè.

D 37. LEKYTHOS. Ht. 7½ in. 1876. Drawing apparently of good period, but careless; light brown glazed outline. Above, a strip of key pattern, brown on white; on shoulder, two bands of rays, black on red.

A youth plunging into a pithos. On the l. is a pithos half buried in raised ground and only half seen, the l. side being cut off by a line which terminates at the lip; around the lip runs a wavy line. A youth has run forward, and with r. foot on the raised ground and l. foot in air has plunged into the pithos, so that his head, arms, and shoulders are concealed by it.

[Cf. a scarab in Micali, *Mon. Antichi*, vignette; also a Satyr in the same act on a similar lekythos at Carlsruhe (*Cat.* 219).]

D 38. LEKYTHOS. Ht. 9 in. Drawing of a good period, but a little careless. Outline in glazed light brown (thinned black); hair and beard dappled black. Eye in profile. The feet of the figure and the lowest plinth of the stelè are continued through a band of key pattern which runs below the design; a similar band runs above the design; black on white. Below, on the black, three lines of purple. On the shoulder, two bands of rays, black on red.

Offering at a tomb. On the r. is a stelè, resting on a quadruple plinth and surmounted with a necking of egg pattern; around it is tied a taenia, and a wreath rests on the topmost plinth. On the l. stands a bearded man in an himation, leaning forward against a staff, holding in his l. a small pair of tablets (?), placing with his r. a wreath upon the stelè. **Plate XXIV. Fig. 2.**

D 39. LEKYTHOS. Ht. 7 in. Blacas Coll. Drawing careless. Outline in glazed light brown; hair, apparently a brown wash; dress, a wash of red (?) faded; taeniæ purple or brown. Above, a band of key pattern, brown on white; on shoulder, two bands of rays, black on red.

Mourner at a tomb. On the l. is a tall stelè, on a triple plinth, and surmounted by a pediment; around it are tied three taeniæ, two purple and one brown. On the l. stands a youth *en face*, in an himation, leaning forward against a staff; he holds in his l. a taenia (brown) and clasps his forehead with his r., looking at the stelè with a gesture of grief.

D 40. LEKYTHOS. Ht. 7¼ in. Drawing of a fairly good period. Outline in glazed light brown; hair dappled brown. Above, a band of key pattern on white; on the shoulder, two bands of rays, black on red.

Girl dancing with castanets. A girl in a long chiton with diploïs and hair knotted behind dances to r., looking back and extending on either side a pair of castanets. On the r. is a chair to l., on the arm of which is a mantle rolled up in a bundle.

D 41. LEKYTHOS. Ht. 6 in. Drawing careless. Eye in profile. Above, a band of key pattern, brown on white. On the shoulder, two bands of rays, black on red.

Mourner at a tomb. On the r. is a plain, narrow stelè on a double plinth; from the centre of each side is drawn a curved line down to the plinth, as if there were a tumulus at the back of the stelè. On the l. stands a woman to the l., in a sleeved chiton and himation, and holding in her r. a taenia; she has short hair.

D 42. LEKYTHOS. Ht. 7 in. Drawing careless. Outline in thinned black: flames and folds of chiton in brown. Above, a strip of key pattern, and on shoulder two bands of rays, all black on red.

Sacrifice. Beside a blazing altar on r. in form of an Ionic column stands a woman in long sleeved chiton, himation, and saccos, holding out a torch in her r. over the altar. Behind her is a chair with striped cushion: and over it in the field hangs a festooned taenia.

D 43. LEKYTHOS. Ht. $7\frac{1}{2}$ in. Drawing of a good period, but careless; compare D 45]; the shoulder and upper r. side of design is broken away.

Mourner at a tumulus. On the r. is a tumulus drawn as an oviform outline resting on a triple plinth. Beside it stands a woman in long sleeved chiton, himation, and dotted saccos, holding in her arms a square box. Her face is broken away.

D 44. LEKYTHOS. Ht. 6 in. Cameiros, 1864. Drawing careless. Reddish-brown outline, unglazed. Above, key pattern on white; on shoulder, two bands of rays, black on red.

Mourner at a tomb. On the l. is a stelè, surmounted by a pediment and encircled with taeniæ, of which only traces are left. On the r. a youth in an himation moves away, looking back and extending his r. hand towards it.

D 45. LEKYTHOS. Ht. 9 in. Rhodes, 1845. Surface injured. Drawing of good period, but careless. Outline of brown glaze, taeniæ brown or red silhouette, hair stippled brown. Above, key pattern, brown on white. On shoulder, two bands of rays, black on red.

Mourner at tomb. On the l. is a tall stelè, encircled with two taeniæ; the upper part is scraped away. Beside it stands a woman in a long girt chiton, holding on her l. hand a basket from which four taeniæ, alternately red and brown, hang; with her r. palm she strikes her forehead with a gesture of grief.

D 46. LEKYTHOS. Ht. $4\frac{1}{2}$ in. Nola. Blacas Coll. *Arch. Zeit.* 1885, p. 198. Late stage of severe style. Black outline; hair, black silhouette. Eye in profile. Below, five lines of purple on black. Above, a strip of key pattern. On the shoulder, two bands of rays. The neck and shoulder are white.

Head of a woman, in a dotted saccos and earrings, rising from the ground to l. between two fluted columns.

D 47. LEKYTHOS. Ht. $17\frac{7}{8}$ in. Gela, 1863. Pottier, *Lécythes blancs*, p. 5, note. Much worn on r. Late stage of severe style. Blackish-brown outline. Himation on l. and chiton on r., hair, phialè, taenia, and column in black silhouette; details of chiton on r. and of column, white; of himation on l. and of taenia, purple; purple silhouette (details perhaps etched out) for jug and himation on r.; chiton on l. in outline, with folds grouped in sets of three. Eye in profile. Above and below, sets of three mæanders separated by white cross squares, on white. On shoulder, a pattern of three palmettes (petals alternately black outline and red wash within black outline); below, egg pattern, black on white.

Plate XXV. On l. a woman with long hair confined with a fillet (left unpainted), long chiton, himation, earrings, and bracelets, moves to r., holding out a phialè in her l., which she has filled from an oinochoè in her r., towards a woman in similar dress, with hair looped up with fillet, who is seated in a chair facing her and holding up with both hands a wreath. The lower end of her chiton has a fringe, with two thin bands of purple and white above it. Over her hangs a festooned taenia; on l. is a fluted Ionic column on a plinth, reaching up to the border. The little finger of the figure on l. is drawn with a fold continuing across the palm, as if it were a thumb.

D 48. LEKYTHOS. Ht. $14\frac{1}{4}$ in. Athens. *White Athenian Vases*, pl. 2; Klein, *Lieblingsinschr.* p. 86; Heydemann, 3 *Hall. Winckelmannspr.* p. 56, note 104; *J. H. S.* xii, p. 316; Wernicke, *Lieblingsn.* p. 95. Cf. *Arch. Zeit.* 1873, p. 53, note 2. Drawing of finest period. Brown glazed outline; hair stippled black on brown; rolled-up mantle and sacci red, the folds in the mantle brown. Eye in profile. Above, a strip of sets of three mæanders broken by white cross squares; and on shoulder, a pattern of three palmettes below egg pattern, all black on white. This lekythos has the interior divided in two by a thin horizontal partition, rather more than half-way up the body; this partition is water-tight, and slopes downward towards the centre. The lower portion of the vase has also its outlet, a small circular orifice about $\frac{1}{4}$ in. in diam., cut evidently when the clay was still soft, at about $1\frac{1}{2}$ in. upward from the foot. Cf. *Arch. Anzeiger*, 1892, p. 24.

On the l. stands a woman in a long sleeved chiton, with hair in sphendonè, holding on both forearms a mantle heaped up, which she is about to give to a smaller girlish figure confronting her and holding out both hands to receive it; the hair of this figure is short; above her hangs a very small oinochoè to l.; and on each side, a saccos with strings ending in trefoils. Above the centre, ΗΥΓΙΑΙΝΟΝ ΚΑΛΟΣ Ὑγιαίνων καλός.

D 49. FRAGMENT of a lekythos. Ht. $1\frac{1}{4}$ in. Width, $2\frac{1}{4}$ in. 1893. Drawing as on D 48, in thinned black; hair in wash of same colour. In this fragment the upper l. side of the design is preserved, including part of a band consisting of mæander broken by chequer squares.

The head, shoulders, and r. hand of a woman wearing a chiton and an himation over her shoulders, her hair looped up with a sphendonè; she looks to r. and appears to be taking something with her r., probably from a basket which has rested on her l. hand. On r. ΗΥΓΙΑΙΝΟΝ ΚΑΛΟΣ Ὑγιαίνων καλός.

D 50. LEKYTHOS. Ht. $14\frac{1}{4}$ in. Athens. Van Branteghem Sale, 1893. Klein, *Lieblingsinschr.* p. 83 (general view); Fröhner, *Van Branteghem Coll.* no. 173. For the inscription see Kretschmer, *Vaseninschr.* p. 102; he is wrong in stating that the final sigma is lunate. Drawing careless. Brown outline, flesh and some taeniæ white; black silhouette for hair, legs of seats, and objects in field; the himation on r. and chiton on l. have been red; fillets purple. Eye in profile. Above, a band of pairs of mæander separated by dotted cross. On shoulder, a pattern of three palmettes, black on white.

Toilet. On the r. a woman in a long sleeved chiton, himation and saccos, seated on a diphros, raises both hands to receive from a woman confronting her a large open basket containing wreaths and taeniæ; this figure wears a long

chiton, and her hair is confined with a fillet. Behind her is a diphros. Above the scene in the field hang a mirror and two small oinochoae. Over the basket
ΛΙ+ΑΣ
is inscribed, ΚΑΛΟΣ , *Λίχας καλὸς Σάμ[ιο]ς.*
ΣΑΜ..Σ

D 51. LEKYTHOS. Ht. 15½ in. Poli tis Chrysochou, Cyprus, 1890. Presented by the Cyprus Exploration Fund. *White Athenian Vases*, pl. 3 ; *J. H. S.* vol. xii, pl. 14, p. 315, fig. 2. Fine style. Drawing in brown outline ; hair, black strokes on brown wash ; saccos and helmet (and perhaps drapery) have been red. Eye, profile. Above, a band of mæander broken by dotted cross squares ; on shoulder, pattern of three palmettes ; all brown on white. The helmet has the supporting ridge for a crest, but no crest is now visible ; it may have been painted in a colour since faded.

Arming of warrior. On l. is a woman in a saccos and a long chiton, of which she raises the hem with her l., holding in her r. a helmet towards a bearded man who stands *en face*, but looking at her, and holding out his r. to receive it ; in his l. he holds a spear upright. Between them is a goose to r., pecking the ground. In the field on l. hangs a small jug.

D 52. LEKYTHOS. Ht. 14 in. Locri. Temple Coll. *White Athenian Vases*, pl. 24. The vase has rested against something red and is faintly streaked with red from the contact. Fine spirited style. Drawing entirely in brown outline. Below and above, double lines of brown, leaving a band in each case without pattern. On shoulder, a pattern of three palmettes, brown on black.

Combat of Greek and mounted Amazon. The **Amazon** in anaxyrides, short girt chiton (no trace of these garments is shown on the body or arms), boots and kidaris, with her l. controls her rearing horse, with her r. raises her spear against a young **Greek** who falls to l. on his r. knee under the fore feet of the horse, and with his body *en face* and shield raised, supports himself on the butt-end of his spear in his r. hand ; he wears a helmet with visor tilted back.

D 53. LEKYTHOS. Ht. 11¾ in. Athens, 1876. *White Athenian Vases*, pl. 4. Drawing very good, in fine glazed brown lines ; hair, black stippling on brown. The himation and caps have been in red wash, now faded ; the chair is pink, with brown markings ; wreath, a dull black. Eye in profile. Below, a thin line, left white in the black ; above, a strip of sets of three mæanders broken by dotted cross squares, and on shoulder, a pattern of three palmettes below egg pattern, all brown on white ; the alternate petals of the palmettes have been red. The same ornaments hang in the field of the lekythos D 48, which is of the same style as this.

A woman in long chiton, and himation about her legs, seated in a chair to r., holding in both hands the ends of a wreath as if about to fasten them with the cord which a second woman standing in front offers her with her r. ; the standing figure wears a long chiton left in outline ; both have their hair looped up. On each side of the design hangs from the upper border a long saccos, with strings terminating in quatrefoils. Over the seated figure hangs a minute oinochoè drawn in outline.

D 54. LEKYTHOS. Ht. 13 in. Eretria, 1893. *White Athenian Vases*, pl. 5. Good period. Brown outline ; hair in black stippling on brown ; chlamys vermilion ; himation purple ; both have folds in black; in the purple the sketch-marks show; the taeniæ round the stelè are alternately black and vermilion. Eye in profile. Above, mæander broken by dotted cross squares; on the shoulder, three palmettes (alternate petals red) and egg pattern, all black on white.

Offerings at tomb. The stelè is a slender shaft reaching to the upper border, surmounted by a necking and a diminutive pediment, and resting on one tall plinth on which is laid a taenia drawn in brown outline, with a hatched pattern. On the l. is a youth in a chlamys with petasos at his back, holding a spear upright in his r. On the r. is a youth in an himation, holding in front of him a purse (?) hanging from a string in his r. hand. On l. of the upper part of the stelè is a shade (εἴδωλον), represented as a minute winged figure drawn in sketchy brown silhouette; it flies towards the stelè, pointing to it with l. arm extended and r. hand raised to its head with a gesture of sorrow.

D 55. LEKYTHOS. Ht. 11⅞ in. Eretria, 1893. *White Athenian Vases*, pl. 25, fig. *b*. Same style as preceding, also same colours and ornaments.

Parting-scene. On l. is a girl in a long chiton and himation coloured vermilion, who raises her r. as if conversing with a youth on r. in a purple chlamys with petasos at back, who holds a staff or spear upright in his r. On l., in field above, hangs a purple saccos.

D 56. LEKYTHOS. Ht. 15 in. Eretria, 1893. *White Athenian Vases*, pl. 13. Fine style. Greyish outline, hair in fine strokes of the same. Mantle on l. vermilion, on r. yellowish-brown; taeniæ black on vermilion; oinochoè black. Eye in profile. Above, mæander; on shoulder, a pattern of three palmettes and egg pattern, black on white.

Mourners at a tomb. On a long broad plinth, of which the lower edge has a row of five circles drawn in outline at regular intervals, is a large tumulus, which is conventionally represented as transparent (cf. the Sotades cup, D 5). On the floor within it are arranged a series of objects, as follows: on l., a jug, then a lekythos, crater, chelys, lekythos, wreath, and jug. On the exterior are laid over it four taeniæ. From the top rises a plain stelè on a high plinth, tied round with two taeniæ. At the right of the stelè, standing on the tumulus, is an owl to r., very faintly drawn. The taeniæ are unusually treated as wreaths, with leaves and berries projecting on each side. On l. is a youth in a chlamys of unusual length, with a petasos at his back, playing on a lyre; he grasps the frame of it with his l. hand and strikes the chords with the fingers of his r. hand. On r. is a youth in an himation, resting r. on staff.

D 57. LEKYTHOS. Ht. 11⅞ in. Eretria, 1894. *White Athenian Vases*, pl. 1. Drawing in brown glazed outline; hair, brown silhouette. This colour has been retouched in the heads of both figures. The chitons have probably been indicated in a colour now faded; the himatia and the band on the saccos are vermilion. Above, mæander; on shoulder, palmettes and egg pattern in glazed brown.

On r., a woman in a saccos seated in a chair, over the back of which she leans her l. arm, and extends her r. to receive an alabastron from a woman who advances towards her. On the r. hangs a cap with strings.

D 58. LEKYTHOS. Ht. 19¼ in. Ambelokepos, near Athens, 1876. *White Athenian Vases*, pl. 11; Murray, *Handbook of Gk. Archæology*, pl. 4; Robert, *Thanatos*, pl. 2, p. 19; Pottier, *Lécythes blancs*, pp. 25, 33, 100. Parts of the design are restored. Drawing of good period. Brown outline throughout, except wings, which are in black outline; hair in black or brown strokes on brown wash; body of Hypnos, thinned red wash; taeniæ and mantle of warrior red with black folds. Eye in profile. Usual patterns.

Thanatos and Hypnos (?) bringing dead warrior to tomb. The tomb is in the form of a plain stelè on a double plinth, decorated with numerous taeniæ, and surmounted by a double projecting moulding. About one quarter of the way down from the top is a band of egg pattern, above which is painted a helmet with long hanging crest to r., the eye-holes filled in with red. The body of the warrior is about to be laid, with feet to l., on the upper plinth; it has a cuirass, and a mantle is rolled up over the arms; the head, which is beardless, is held by a youthful winged figure (**Hypnos**), who places his hands under the warrior's arms, resting the head against his breast. A bearded winged figure (**Thanatos**) bends forward, supporting with his l. the thighs, with his r. the lower part of the legs; the beard of this figure is shaggy and the hair straight; on his body are markings in red, as if of plumage.

D 59. LEKYTHOS. Ht. 14¼ in. Athens (?), 1884. *White Athenian Vases*, pl. 9. Drawing of good period, partly faded. Design in thinned black outline; hair dark red (faded). Chiton of Boreas, and borders of chiton of Zephyros, and taeniæ vermilion; pattern of cuirass yellow. Eye in profile. Above, mæander; on shoulder, pattern of three palmettes, brown on white.

Boreas and Zephyros bringing the body of a warrior (Memnon ?) to his tomb. The tomb is indicated by a plain stelè, around which two taeniæ are tied (now faded), resting on a triple plinth. On l. **Boreas,** winged and distinguished by his rough hair and beard, in a short chiton, bends forward, holding with both arms the thighs of the dead person, whose body is supported on the r. by **Zephyros,** with both hands under its shoulders. Zephyros is a youthful winged figure, with long straight hair falling to his shoulders, wearing a short chiton which has a broad border at the upper and lower edges; he looks at Boreas. The warrior, a youthful figure with wavy hair falling to his shoulders, wears a cuirass decorated around the waist with a band of egg pattern.

D 60. LEKYTHOS. Ht. 12½ in. *White Athenian Vases*, pl. 6. Found at Ambelokepos, near Athens, 1876. Drawing of good period; brown outline; hair stippled black on brown; dress of left-hand figure in red wash with brown folds; skin of hare in light brown wash; ends of taenia black. Eye in profile. Above, a strip of mæander; on shoulder, three palmettes below egg pattern, black on white.

Hare-hunt beside a stelè. The locality is indicated in faint brown lines as the rocky slope of a hill, which rises to the upper border on the l. side. At the foot of the hill is a plain stelè, surmounted by a cornice and resting on a quadruple plinth; around it is tied a taenia, another is laid on top, and two more rest on the plinth and rocks below. Up the hill beside the stelè runs a hare, closely pursued by a large hound, urged on by a nude youth on r., who carries a mantle on his l. arm and a club over his shoulder, and extends his r. towards the hare. On the l., under the hill, a second youth strides forward with l. foot raised on a rock, and hurling with his r. a stone, apparently at the hare; from his l. hangs a club, and he has a mantle over his l. shoulder.

[For a similar subject cf. Tischbein, *Hamilton Vases*, iv, pl. 60; also a lekythos in Athens Mus. No. 1973.]

D 61. LEKYTHOS. Ht. 11½ in. Athens, 1874. *White Athenian Vases*, pl. 12; *Arch. Zeit.* 1885, p. 21; *Academy*, 1874, p. 57. Good period. Design in red outline; the hair, beard, dress of Charon, and border of the woman's chiton are in a wash of vermilion; the cap of Charon is black in a red outline; the reeds are partly black and red; the water is not indicated. Eye in profile. Above, a strip of mæander, broken by dotted cross squares, and on the shoulder a pattern of three palmettes, black on white; the petals of the palmettes are alternately red.

Charon in his boat. On the r., projecting from tall reeds, is seen the prow of **Charon's** boat, in which he stands, a bearded figure in a short chiton and a rough cap with a tall arching piece in the centre of the crown; the chiton leaves his l. shoulder free; he leans forward on his oar, one end on the bank and the other held in l. hand against his l. shoulder. His r. he extends as if to welcome the woman who advances from l., holding up in each palm a basket containing taeniæ; she wears a long bordered chiton with apoptygma.

D 62. LEKYTHOS. Ht. 13 in. Eretria, 1894. *White Athenian Vases*, pl. 7. Good period. Thinned black outline; hair in wash of same, with edging of single strokes; himation, deep red; chiton, in centre, yellow ochre. Above, mæander; on shoulder, a pattern of three palmettes, thinned black on white.

Prothesis. On a couch or bier, supported by elaborately carved legs, lies the body of a youth, closely wrapped in an himation, his head (to r.) resting on a coloured pillow; over his body are laid five or six taeniæ, of which the ends hang down in front. In the background, beside the body, a woman in chiton and himation (of which the edge is passed over her head) bends forward, placing her r. hand under the chin of the corpse, and raising her l. towards a youth in an himation, who stands at the head of the bier, and strikes his forehead with his r. palm with a gesture of grief. On l., a girl, in a long chiton and himation, strikes her forehead similarly with her l., and extends her r. towards the corpse.

D 63. LEKYTHOS. Ht. 9¾ in. (neck and lip restored). Gela. Dennis, 1863. Drawing of good period; red outline, red wash for hair. Eye in profile. Below and above, brown lines; above, a band of key pattern; on shoulder has been a pattern, black on white, now worn away.

Youth and horse at a stelè. In the centre is a stelè on a double plinth, with pediment and acroteria, and bound with a taenia. On the r., a youth in a chlamys, with a petasos at his back, and holding two spears in his r., is seated with legs crossed on a rock. Facing him on the l. is a horse, bridled; beside it in the background is a tree.

D 64. LEKYTHOS. Ht. 10⅝ in. Athens, 1814. Burgon Coll. The surface throughout has been partly worn away. Drawing of good period, in delicate red outline. The hair, and probably the drapery, have been in red silhouette, but both are much faded; the taeniæ, black.

Eye in profile. Above, a strip of mæander, and on shoulder, a pattern of three palmettes, all in red on white.

Offerings at a tomb. In the centre is the stelè, surmounted by a palmette, and resting on a double plinth, which is extended slightly to the l., where a woman is seated sideways to the r., raising her r. arm as if addressing a second woman on the r., who holds on her l. hand a basket which has probably held taeniæ, and raises her r. hand. The dresses of both figures have faded. On the l. is a large tumulus on a double plinth, reaching to the upper border; the surface is hung with taeniæ. PLATE XXV

D 65. LEKYTHOS. Ht. 15¼ in. 1884. *White Athenian Vases*, pl. 27. Late stage of fine style. Drawing in brown outline; hair, chair, neck and foot of lekythos in scene, black; himation and folds of chiton on l. red; the chiton on r. is left merely in outline, with no folds indicated. Eye in profile. Below, mæander, broken by red cross squares; above, a wavy brown line; on shoulder, a pattern of five palmettes below a band of rays; round the neck, an ivy-wreath; black on white.

Offerings at a tomb. In the centre is the stelè, with pediment, bound with two taeniæ (faded), and resting on a treble plinth. On the lower step is placed on the l. a lekythos resembling the one being described, and in the foreground, a smegmatothekè, striped vertically. On the r. is a diphros, one leg of which is concealed by the steps of the stelè; on it rests a basket, out of which a woman is taking a taenia (?). She stands *en face*, but looks to l., holding up in her l. a tall pyxis on a stem, with lid; she wears a long chiton, and from her l. arm has hung a mantle, now nearly faded. On the l. is a woman in a long chiton and himation, hair looped up with a fillet, wearing earrings, holding up in her r. an alabastron. A second alabastron hangs in the field on r. of the stelè.

D 66. LEKYTHOS. Ht. 8¼ in. 1884. *White Athenian Vases*, pl. 25, fig. *a*. Drawing of good period, in red outline; red wash for drapery and hair, with details lightly etched out; yellow wash for boots and petasos. Above, a strip of mæander, and on shoulder a pattern of three palmettes below egg moulding, all black on white.

Boy at a tomb. On l. rises a stelè on a double plinth, and crowned with a palmette. Around the shaft have been tied two taeniæ, red with black ends, now almost faded. On the r. a boy in a chlamys and high boots, with petasos hanging at his back, moves to l., holding out his r. hand towards the stelè.

D 67. LEKYTHOS. Ht. 10½ in. Athens, 1876. Surface worn. Drawing of good period; brownish-black outline; drapery and taeniæ in red silhouette; the colour of the woman's drapery has quite faded. Eye in profile. Above, a strip of mæander; on shoulder, a pattern of three palmettes below egg pattern, black on white.

Offerings at a tomb. In the centre is a plain stelè encircled with two taeniæ, resting on a double plinth. Beside it stands on l. a woman in a long chiton and saccos bound with a broad red band, holding in both hands a basket decorated on the side with a black wreath, from which hang two taeniæ. On the r. a bald-headed bearded man, in a himation which leaves his shoulders bare, leans forward to l. against his staff, clasping his forehead with his r. in an attitude of grief. PLATE XX

D 68. LEKYTHOS. Ht. 12⅞ in. 1884. Surface much injured. Drawing in reddish unglazed outline, hair in silhouette of same; black and vermilion have been used for the taeniæ, the remaining colours are faded. Above, mæander; on shoulder, palmettes.

Offerings at a tomb. In the centre is a stelè crowned with an ornament composed of large volutes surmounted by a palmette, the whole resting on a double plinth. On the upper plinth a youth (?) is seated to r., looking down in an attitude of grief, his r. raised as if tearing his hair, his l. extended in front. On the l. an ephebos stands looking down at him; on r. a woman stands *en face*, holding in both hands a basket containing wreaths and taeniæ; she also looks downwards at the central figure.

D 69. LEKYTHOS. Ht. 12½ in. Athens, 1874. Drawing of good period, in delicate red outline, but much worn; hair in a wash of this colour with black (?). Above, a strip of mæander broken with dotted cross squares, and on shoulder a pattern of three palmettes, black on white.

Offerings at a tomb. The stelè is high and slender, surmounted by a **Plate XXVII** palmette, and resting on a series of plinths of which the broadest tapers inward with a curving profile. On the plinth is a lyre. Around it is tied a taenia. On the l. stands a youth in an himation, holding up his l. hand, on the first finger of which is perched a small bird (a nightingale ?). On the r. stands a figure, apparently a woman, but most of it is worn away. In the field hang a petasos (?) and square box together.

D 70. LEKYTHOS. Ht. 19¼ in. *White Athenian Vases*, pl. 10. Colours worn in parts. Late stage of good period. Blackish outline. The lekythi are in black silhouette; green is used (with blackish details) for himation of central figure, and one of the taeniæ; blue for chiton on r. (part worn off), some taeniæ, acanthus leaves, and egg pattern; purple (with pattern in yellowish white) for diploïs on r.; greyish tones for hair and chiton on l. Eye in profile. Above, mæander; on shoulder, pattern of three palmettes below egg pattern, blackish on white.

Offerings at a tomb. In the centre is the stelè on a double plinth, surmounted by a necking of egg pattern, a broad moulding and an acanthus. In the foreground on the upper plinth is seated to l. a woman in a long chiton and himation, who looks downward to l. with her r. hand on her breast, and apparently tears her hair with her l. hand. On l. a woman in a long chiton with apoptygma and a sphendonè stands, holding on l. a basket containing a lekythos, and four taeniæ; in her r. she holds up an alabastron and a taenia; over her hangs a festooned taenia. On r. is a woman in a long chiton and diploïs, holding on her l. hand a basket with a lekythos and taenia.

D 71. LEKYTHOS. Ht. 20 in. Left side of design worn. Late fine style. Red outline, hair in red wash with details red; chiton on l., border of himation in centre, and taeniæ, red silhouette; prothesis-vase, shoulder and foot of lekythos, and some of the taeniæ, black; himation in centre blue; chiton on r. and some of the taeniæ, green; necklace, orange-yellow. The two faces which are preserved are in three-quarter face, and the lower eyelashes are drawn in. Above, the usual ornaments, black on a white ground; the alternate petals of the palmettes are red.

Offerings at a tomb. In the centre is a broad shaft on a double plinth, surmounted by a double moulding, from the centre of which rises a small tapering stelè with a triangular top. Both shaft and stelè are encircled with taeniæ. On the r. of the stelè, resting on the shaft, are a large prothesis-vase and an alabastron ; on the l. an alabastron, beside which hangs in the background a strigil. On each side hangs from the upper border a festooned taenia. In the foreground on the upper plinth is seated to r. a woman with arms folded, looking round to l. ; she wears a long chiton, himation around her legs, sandals, and a necklace of beads. On r. a woman in a long chiton advances, holding in her l. a basket containing taeniæ, and with her r. places on the upper plinth a large lekythos which she holds by the lip. On l., a figure, the drawing of whose body is almost entirely worn away, is seated on a tumulus on raised ground, with l. hand on knees, and feet resting on the lower plinth.

D 72. LEKYTHOS. Ht. 16 in. Athens, 1874. Drawing of good period, but careless, retouched slightly here and there. Red outline on yellowish-white ; the hair and himation of the ephebos are in red wash ; ends of taeniæ in black outline. Eye in profile. Above, a band of mæander only over design, black on white ; on shoulder, a pattern of four palmettes, the petals alternately black and red ; below, a strip of black egg moulding, on white. The l. side of the pediment and moulding of the stelè are shaded in red.

Offerings at a tomb. In the centre is a large stelè crowned by a pediment. On the upper plinth is seated to l. with crossed legs a woman in a garment which covers her legs and back and leaves her breast bare, and a sphendonè ; she holds in her l. a phialè (?) (restored), and extends her r. hand to l. On the l. a woman in similar headdress and long chiton seems to be attaching with her l. a taenia to the acroterion of the shaft ; on the opposite acroterion one already hangs. On the r. stands an ephebos in an himation leaning forward against a staff ; he looks down, resting his head on his r. hand, the elbow supported by his l. hand, in an attitude of grief.

D 73. LEKYTHOS. Ht. 12½ in. Castellani, 1873. Good period, but careless. Red outline ; hair, border of diploïs, himation, taeniæ, and tympanon have been in a red wash ; green is used for diploïs, blue for the side-acroteria and moulding of pediment. Eye in profile. Ornaments as D 75.

Offerings at a tomb. The stelè is similar to that in D 75. On the l. is a woman in long chiton and diploïs, who holds on her l. a basket containing a taenia, from which she is about to take something with her r. hand. On the r. stands a youth in an himation leaning forward against a staff, and pointing to the stelè with his r. ; both look down. On the r. hangs, at the top of the design, a festooned taenia.

D 74. LEKYTHOS. Ht. 13½ in. Late stage of good period. Red outline ; hair, boots and chiton of youth, taeniæ, tympanon, and central acroterion in a wash of red ; green * diploïs, chlamys, and central taenia on the stelè. Ornaments as usual.

Offering at a tomb. Design similar to D 75 : here the woman places her l. on the stelè and raises over her shoulder a curious object like the half of a

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* This colour has been retouched.

Scythian bow in her r. The youth has his chlamys brought forward over his l. arm: on the l. of him hangs a taenia. In the centre of the upper plinth of the stelè is a circular ball or fruit.

D 75. LEKYTHOS. Ht. 12¾ in. Athens. Castellani, 1873. Good period. Red outline; hair, taeniæ, boots, and chiton of youth in red wash; also for abacus, acroteria and tympanum of pediment. Eye in profile. Above, a strip of mæander pattern; on shoulder, a pattern of three palmettes, black on white. The alternate petals of the palmettes are red.

Offerings at a tomb. In the centre is the stelè, surmounted by a pediment; around it are tied three taeniæ. On the l. is a woman in a long chiton with apoptygma, and with a mantle on her l. arm, who places her l. hand on the stelè and raises some object in her r. over her r. shoulder (cf. D 74). On the r. is a youth in short chiton, chlamys and boots, with petasos hanging at his back, who leans forward against two spears which rest on the upper plinth and pass over his l. shoulder; the back of his r. hand touches his chin. Both figures look down.

D 76. LEKYTHOS. Ht. 9 in. Athens, 1895. *White Athenian Vases*, pl. 25, fig. *b*; *J. H. S.* xv, pl. 7, p. 192. End of archaic period, refined drawing. Red used for folds of chiton, border of himation, taenia, objects in dish, and decoration of calathos. Eye in transition stage.

Female figure bearing offerings. She stands to the front, with face turned back in profile to l., looking towards a white lekythos which she holds out by the foot in her r. hand, or towards the inscription, ΓΑΤΡΟΚΛ ΧΑΙΡΕ Πάτροκλ(ε), χαῖρε, written beside her, apparently on a tablet. On her l. arm she carries a large dish with fruit, and has a sash or taenia hanging from her l. hand. The dish is ornamented with two parallel borders of squares, alternately black and white. She wears a plain stephanè, a chiton of thin fine folds, and a himation thrown over l. shoulder and wrapped round body. On the l. is a calathos standing on the ground, containing wool, and ornamented with two horizontal bands of mæander in black glaze between red lines.

[The inscription on this vase recalls the Greek proverb, Πάτροκλος πρόφασις, as applied to those who could not, from fear, weep for their own misfortunes, but could lament for them under the pretext of other troubles, ἐπὶ τῶν μὴ δυναμένων διὰ φόβον θρηνεῖν τὰς οἰκείας συμφορὰς, ἐξ ἑτέρων δὲ θλιψέων αὐτὰς ἀποκλαίειν (Paroem. Gr. Apost. xiv, 8). Compare the passage in the *Iliad*, xix, 301: ἐπὶ δὲ στενάχοντο γυναῖκες, Πάτροκλον πρόφασιν σφῶν δ' αὐτῶν κήδε' ἑκάστη.—A. S. M.]

D 77. LEKYTHOS. Ht. 9¼ in. Athens. Castellani, 1873. Drawing in red outline, somewhat careless; hair in red wash; dress, purple and vermilion, with folds in black. Side acroteria and tympanum of pediment, and taeniæ, purple. Above, mæander, broken by dotted cross squares; on neck, pattern of three palmettes, black on white.

Offerings at a tomb. In the centre is a stelè with pediment, tied with two taeniæ, and resting on a double plinth; behind this is apparently another stelè, wider and shorter. On r. stands a youth in an himation, resting r. on staff; on l., a woman in long chiton and himation, resting l. foot on the lower plinth and leaning forward, holding a basket on her raised knee.

D 78. LEKYTHOS. Ht. 11¾ in. 1852. Drawing of good period, but careless. Red outline ; hair, petasos, boots, taeniæ, in red silhouette ; the lowest taenia is blue ; dress of woman, moulding and side acroteria of pediment, green ; abacus, tympanum and top acroterion, purple ; on the last is a palmette in white ; and a pattern may have existed on the tympanum, but is now faded. Eye in profile. Above, sets of three mæanders, broken by dotted cross squares ; on shoulder, a pattern of three palmettes, black on white, the alternate petals red.

Offerings at stelè. The stelè is encircled with four taeniæ, and surmounted by a pediment. Behind it has been a second stelè (as in D 77), wider and shorter, against which a youth on r. leans his r. elbow ; in his l. he holds two spears ; he wears a short chiton, chlamys with red brooch, boots, and a petasos at his back. On l. stands a woman in a long chiton, holding a wreath in both hands.

D 79. LEKYTHOS. Ht. 13½ in. Athens. Drawing careless. Red outline ; hair in red silhouette. On shoulder, usual ornament, but red on white.

Offerings at a stelè. In the centre is the stelè, surmounted by a necking of egg pattern and an acanthus with volutes. On the l. a woman is seated on a round knoll closely draped in chiton and himation, looking downwards at the stelè, her l. hand resting on her breast. On the r. a woman in a long chiton undergirt moves away to r., her body *en face*, looking back at the seated figure and holding on her l. hand a flat open dish or basket.

D 80. LEKYTHOS. Ht. 11¾ in. Athens, 1875. Much worn on l. Drawing careless. Red outline ; hair, taeniæ, and chiton of youth in red wash, which is also used for the tympanum and necking of the stelè. Blue mantle of youth, and two taeniæ. Ornaments on shoulder as usual.

Offerings at a tomb. In the centre is the stelè, encircled with four taeniæ, and surmounted by a necking and pediment drawn in outline. On l. a woman in a long chiton is seated on a rock, holding a basket. On r. a youth in a chiton, with a mantle around his neck and petasos hanging at his back, leans forward with two spears resting on the plinth, his r. hand resting below his chin. Behind him hangs a festooned taenia. Behind the woman a bunch of tall reeds springs from the ground.

D 81. LEKYTHOS. Ht. 12 in. Athens. Drawing careless. Red outline ; hair, taeniæ, and himation in a wash of red ; folds of himation in darker red ; three of the taeniæ are blue. Eye in profile. Above, a strip of mæander ; on shoulder, a pattern of three palmettes, all black on white.

Offerings at a tomb. In the centre is the stelè, surmounted by a necking of egg pattern and a lofty palmette with volutes ; around the stelè are four taeniæ, two are festooned above it. On r. is a youth in an himation, r. foot raised on the plinth, holding in both hands a basket. On l. a youth closely draped in an himation ; both look down at the stelè.

D 82. LEKYTHOS. Ht. 8¾ in. Athens, 1814. Burgon Coll. Good period; outline reddish-black, hair in wash of same; himatia and lower taeniæ, wash of red. Eye in profile. Above, a strip of mæander; on shoulder, a pattern of three palmettes, all black on white.

Offerings at a tomb. In the centre is the stelè on a triple plinth and bound with three taeniæ; on the topmost taenia is hung a lekythos, and a second lekythos stands in the centre of the upper plinth, between two taeniæ which are laid upon the plinth; below it is a wreath resting on its edge. On the l. a woman in a chiton and himation, holding a taenia in her l., extends her r. towards the stelè. On r. stands a youth closely draped in an himation.

D 83. LEKYTHOS. Ht. 11½ in. Athens, 1875. Late stage of fine style. Drawing in red outline, hair in red silhouette. Eye in profile. Above, a strip of mæander, and on shoulder a pattern of three palmettes, all black on white.

Offerings at a tomb. In the centre is a stelè of elaborate form; the lowest portion is like an altar on a double plinth, with a conical tumulus (?) on it; in the background rise two shafts; the nearer is the higher, and overlaps the upper border; near the top is a broad plinth, on which is another conical object with a red centre; on each side all the way up sprout acanthus-leaves. On the l. a woman in long chiton with himation over her arms and hair knotted extends her l. towards the stelè; her r. hand is raised over her shoulder. On the r. a youth in a short chiton extends his r. towards the stelè, and holds two spears upright in his l. hand.

D 84. LEKYTHOS. Ht. 9⅝ in. Athens, 1814. Burgon Coll. Much worn, especially on l. Drawing careless. Red outline; red wash for hair. Ornaments as usual, but faded.

Offerings at a tomb. The stelè is surmounted by a triple moulding. On the r. a woman in a chiton is seated, with l. hand raised above her shoulder, perhaps holding some object (cf. D 74). On l. is a draped figure leaning forward against a staff.

D 85. LEKYTHOS. Ht. 16½ in. 1893. Late style; coarse drawing and colouring. Red-brown outline; hair in wash of same; a purple colour, used probably for drapery, has run over the design; the taeniæ are black or deep blue. Ornament on neck faded.

Offerings at a tomb. The stelè is tied with three taeniæ, resting on a double plinth, and surmounted with egg pattern and pediment; within the tympanum has been a tendril in a colour now faded. On l. is a woman in a long chiton and himation about her legs seated on rocks, holding a basket containing three lekythi and other objects and taeniæ. Above her, a festooned taenia. On r., a youth in a chlamys with a petasos at back, holding two spears upright in his r.

D 86. LEKYTHOS. Ht. 15 in. 1851. Surface, especially of left-hand figure, injured. Drawing of good period; red outline, hair, taeniæ, and borders of dress in red silhouette; ends of taeniæ black. Eye in profile. Below, two brown lines. Above, a strip of mæander between brown lines; and on shoulder, a pattern of three palmettes, petals alternately red and black and egg pattern, all black on white.

Offerings at a tomb. In the centre a stelè, surmounted by leaves with a necking of egg pattern, and encircled with three taeniæ ; others rest on the plinths. On the r. stands a woman in a long chiton, her hair in a knot, holding in her l. hand a basketful of taeniæ, from which she takes something with her r. hand. On the l. is a youth (?) in a bordered himation, who extends his r. towards the stelè.

D 87. LEKYTHOS. Ht. 16¾ in. Gela. Dennis, 1863. Much shattered and surface damaged. Outline drawing in brown ; hair in brown silhouette. The chiton of the seated figure is pink, himation purple. Above, mæander, with dotted cross squares ; on the shoulder, palmette and egg pattern.

On the r. a woman in long chiton and himation, with knotted hair, is seated in a chair, over the back of which she leans her l. arm ; she is approached by a woman (?) on l., who seems to hold up a basket in her l., from which hang taeniæ.

[This group is similar to that of D 57.]

D 88. LEKYTHOS. Ht. 10¼ in. 1843. Drawing careless. Red outline, red wash for hair ; ends of taenia, black. Eye in profile. Below and above, a brown line ; above, a band of mæander, black on white. On shoulder, a single large palmette with petals alternately black and red, and a tendril on each side, black on white.

Offerings at a tomb. In the centre is the stelè, surmounted by a pediment and encircled by a taenia. On each side, an ephebos in an himation ; the one on the r. raises his r. hand ; the arms of the other are broken away.

D 89. LEKYTHOS. Ht. 9¾ in. Athens, 1814. Burgon Coll. Drawing of good period, but careless. Red outline, red wash for hair ; ties of taenia, black. Eye in profile. Below, a band of opaque brown on black ; above, a strip of mæander, with dotted cross squares, and on shoulder, a pattern of three palmettes, black on white.

Offerings at a tomb. In the centre is a stelè, surmounted by a triple step moulding ; and encircled with a taenia. On the l., a woman in a long chiton, with hair knotted at back, is seated on a chair, on the back of which she rests her r. arm. On the r., an ephebos in an himation stands leaning forward against a staff ; behind him hangs a taenia.

D 90. LEKYTHOS. Ht. 10¾ in. 1843. Surface slightly injured. Drawing of good period. Red outline on brilliant white engobe. Dress of youth and hair in red wash. Eye in profile. Below and above, a brown line, above which is a band of mæander with dotted cross squares, brownish-red on white ; and on shoulder, a pattern of three palmettes, brownish-red on white.

Arming of a youth. On the l. a woman in a long chiton, with hair knotted at back, stands, holding out in her r. a sword in its scabbard to a youth on r. in a short chiton, who has a shield (drawn in fore-shortening) on his l. arm, and with his r. holds upright a spear. Between them, on the ground, is a helmet to r., and at the upper border of the design hangs a mirror.

D 91. LEKYTHOS. Ht. $9\frac{5}{8}$ in. Surface worn. Red outline ; red wash with lines etched out for drapery and hair. The pattern of the palmette is left in white against a red background. Above, brown lines ; on shoulder, a pattern of three palmettes in red.

Offerings at a tomb. In the centre is the stelè, crowned with a tall palmette. Against it, on the l., is rested a shield on its edge, beside which stands a youth in a short chiton, with an himation rolled up on his l. arm, and holding upright in his l. hand a spear. On the r. is a woman in a long chiton with diploïs, who holds in her l. hand a basket with two taeniæ hanging from it ; her hair is looped up ; her chiton is left merely in outline ; she extends her r. hand towards the stelè.

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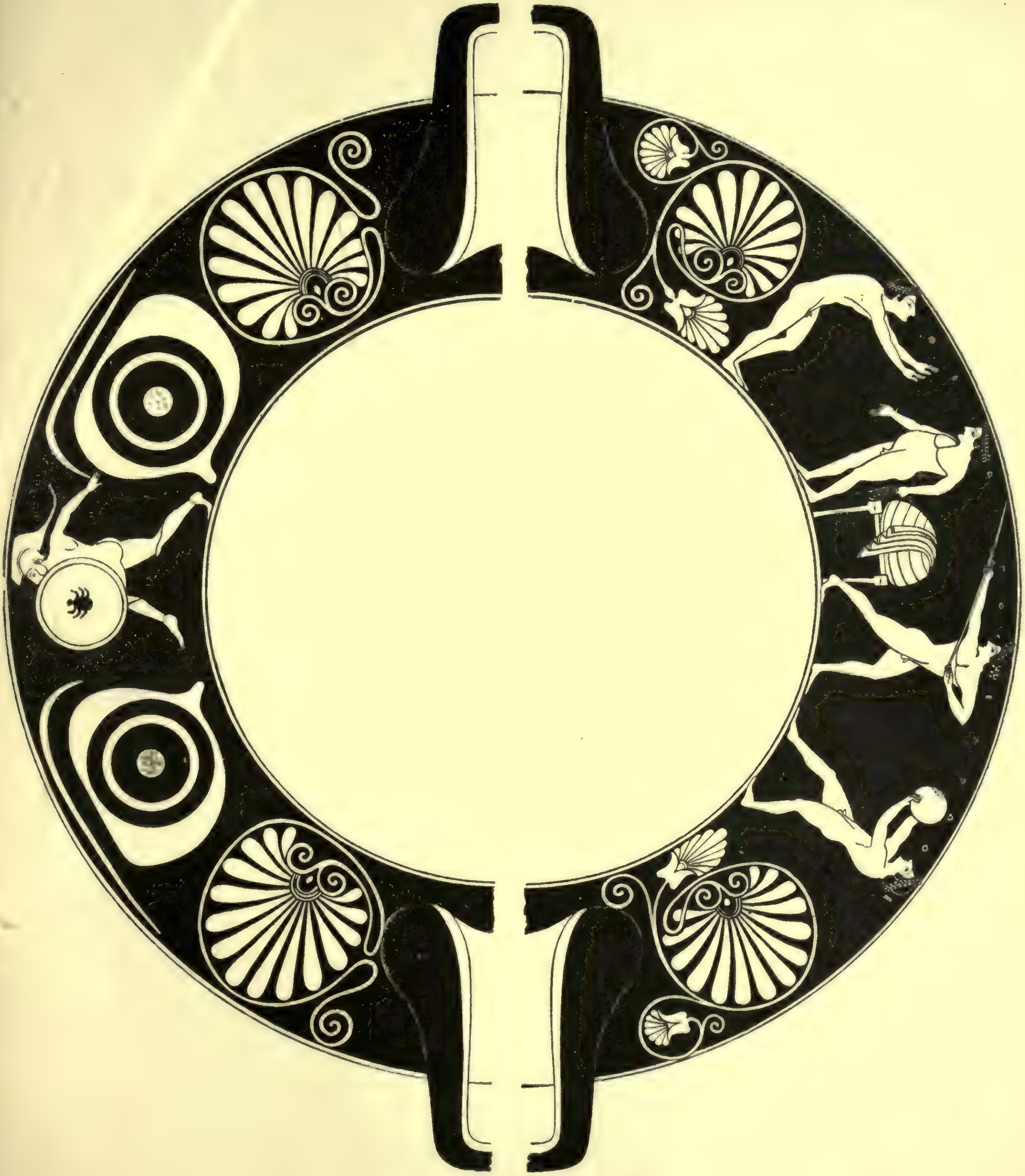
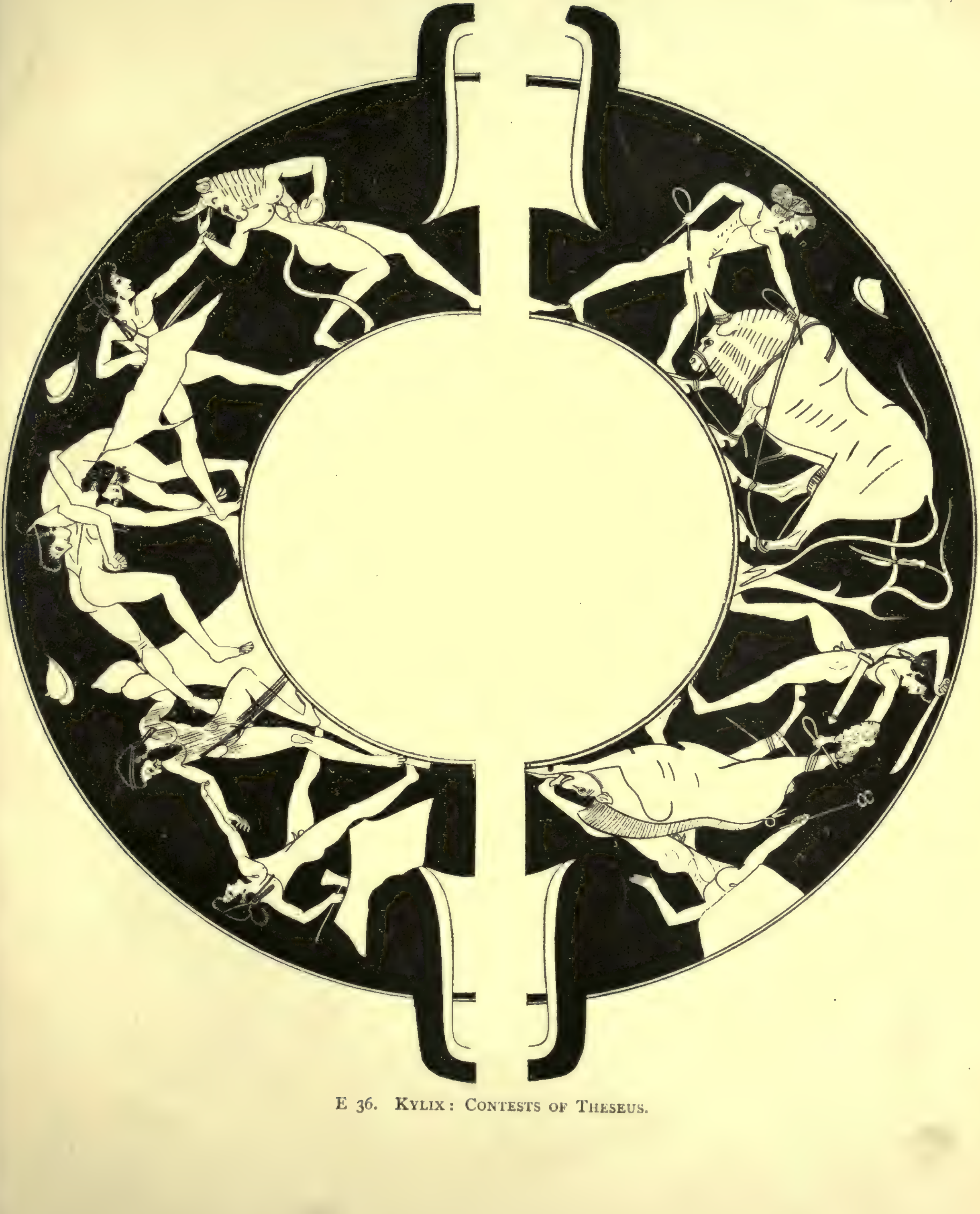
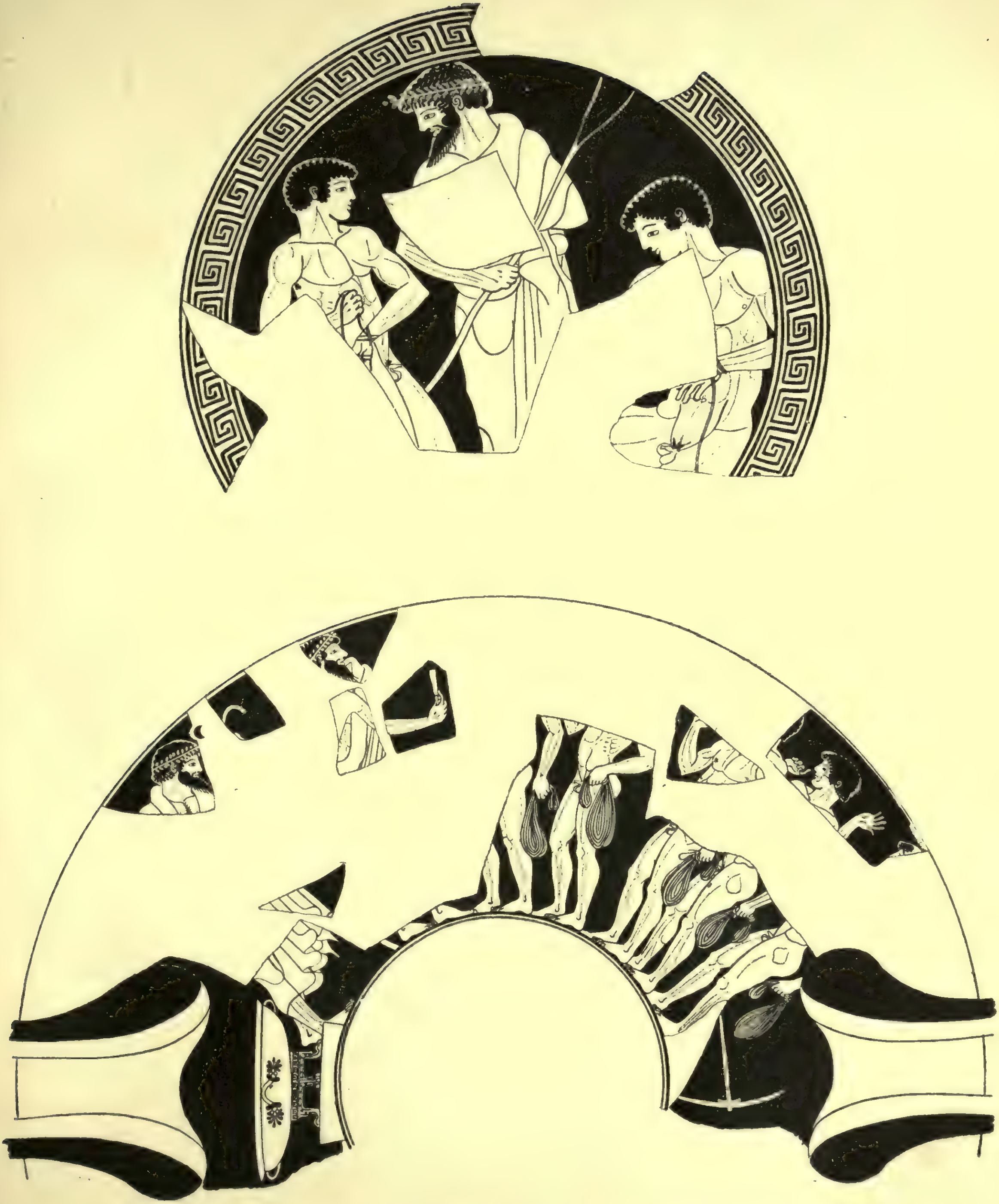


E 6. KYLIX: (*a*) WARRIOR; (*b*) ATHLETES.

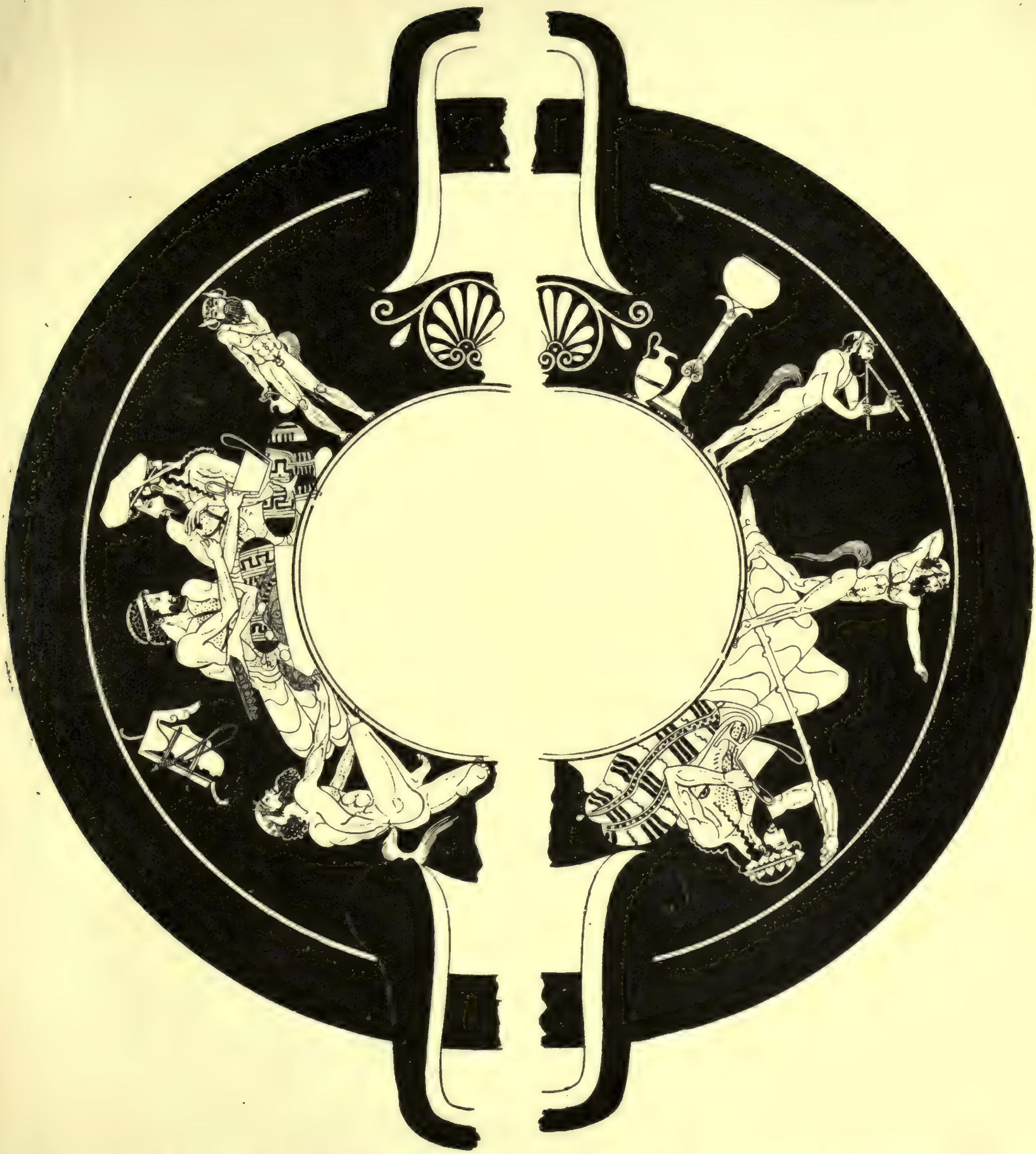


E 36. KYLIX: CONTESTS OF THESEUS.

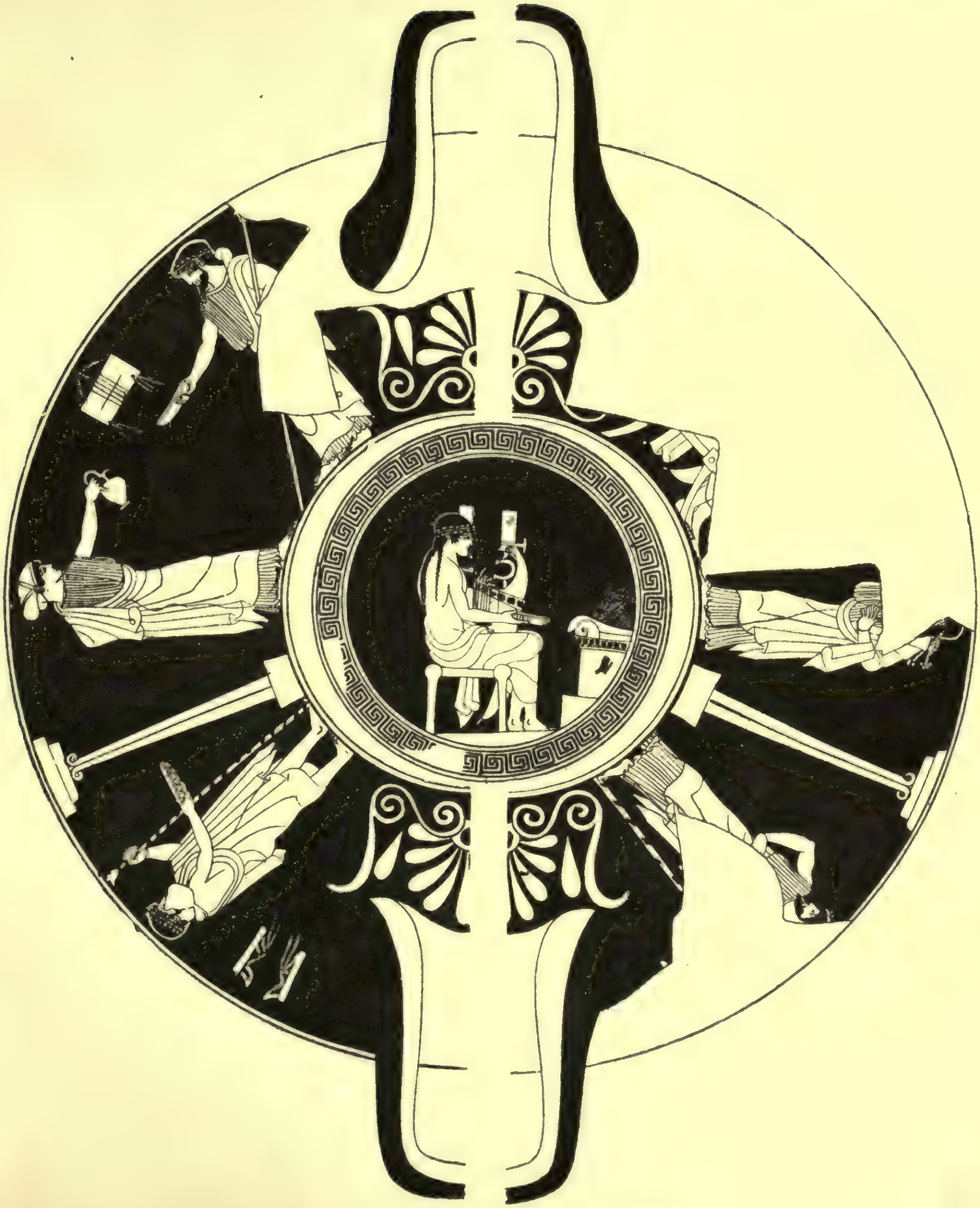
PLATE III.



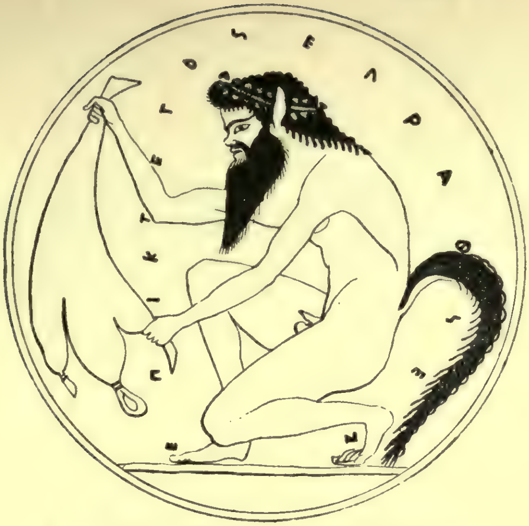
E 63. KYLIX: (1) TWO BOXERS WITH PAIDOTRIBES; (2) PARADE OF BOXERS.



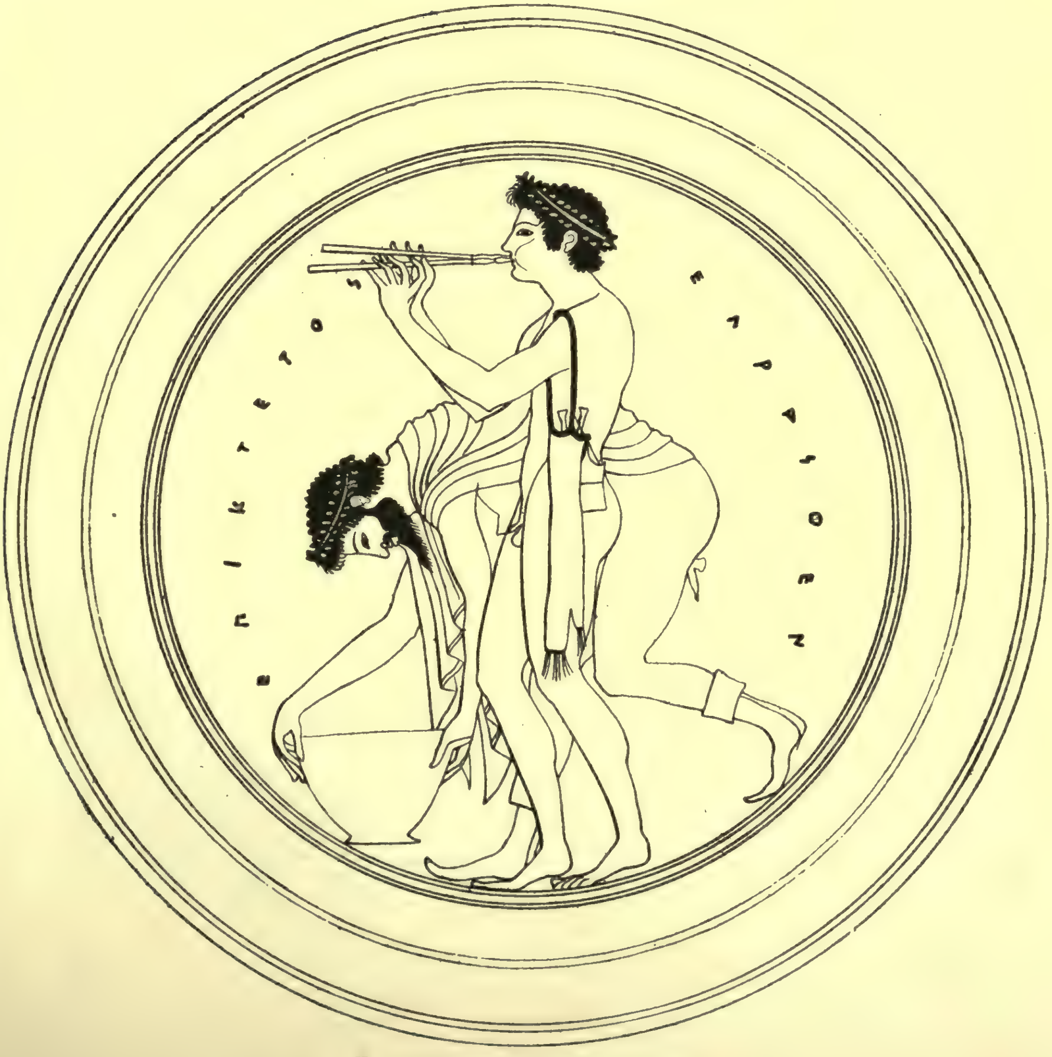
E 66. KYLIX: (*a*) SYMPOSION OF HERACLES AND DIONYSOS; (*b*) DIONYSOS AND SEILENI.



E 80. KYLIX: INT., APOLLO; EXT., LIBATION-SCENES.

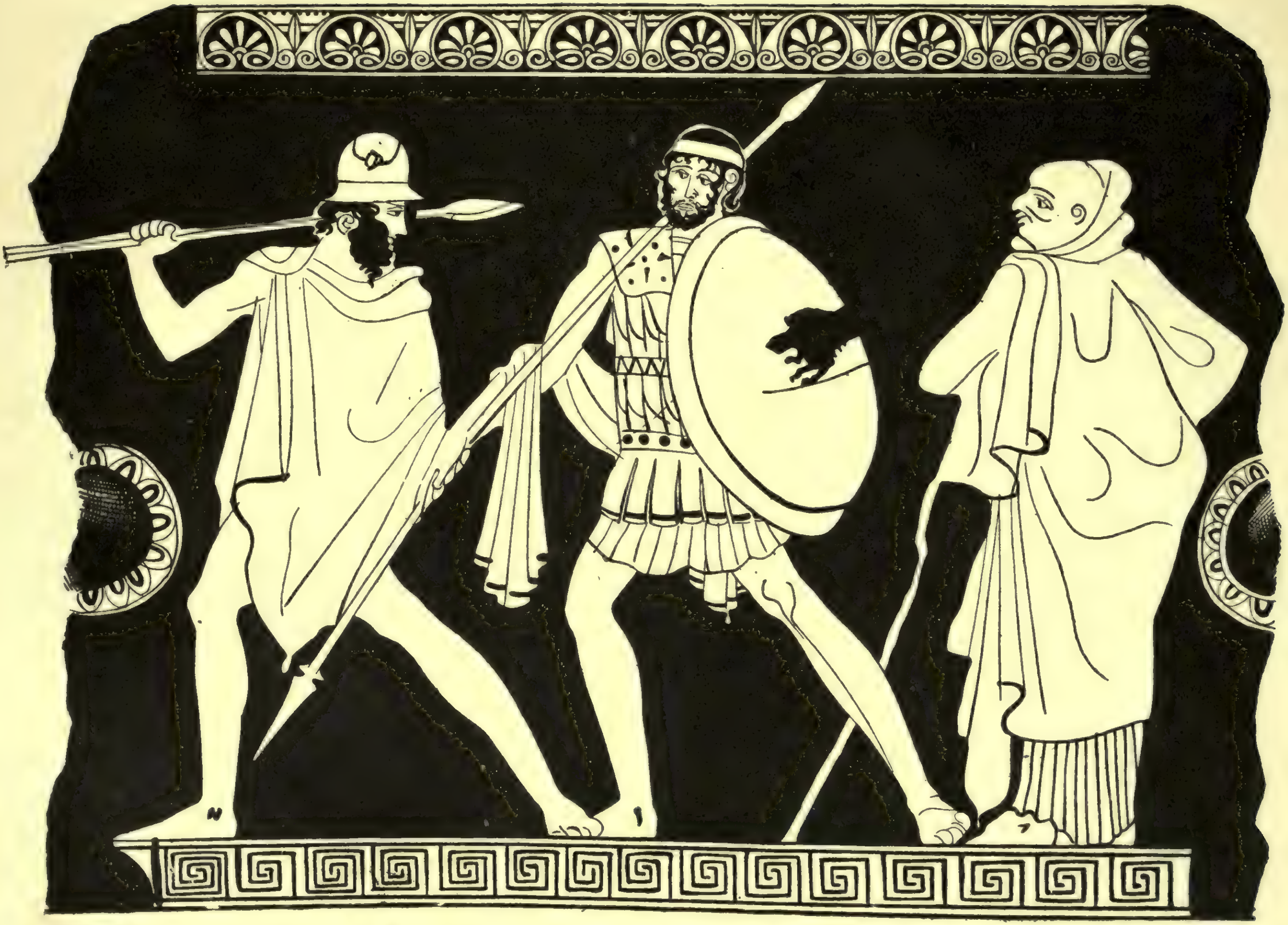


E 24. KYLIX: SEILENOS WITH WINE-SKIN.



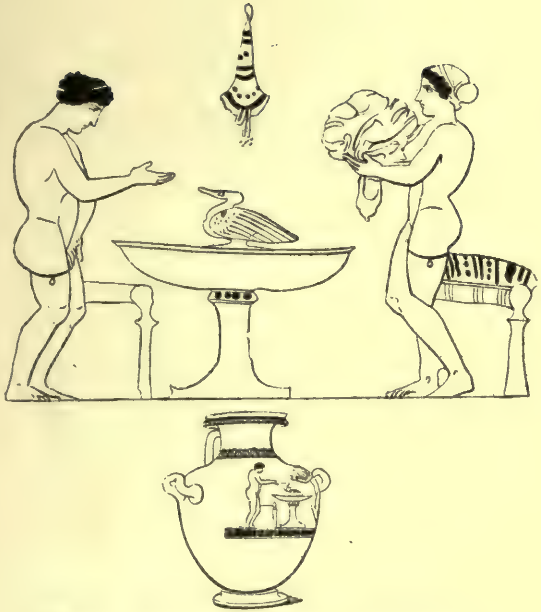
E 137. PINAX: TWO REVELLERS.

PLATE VII.

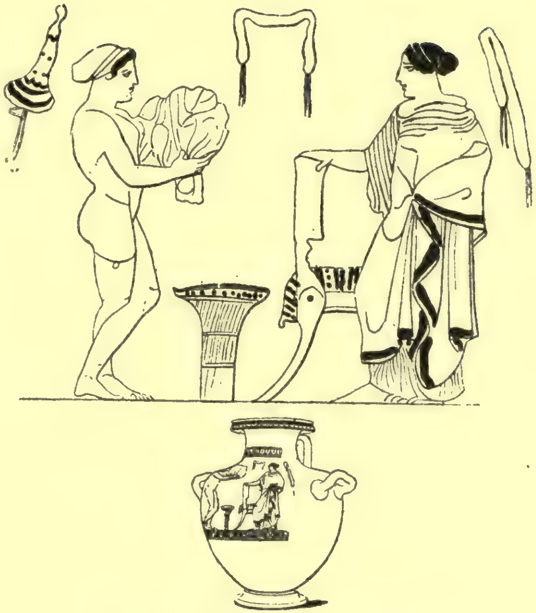


E 196. HYDRIA: THERSITES INSULTING AGAMEMNON.

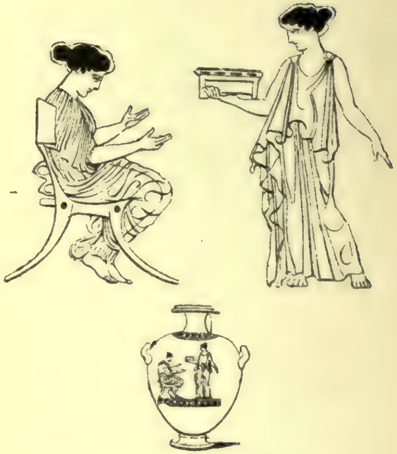
PLATE VIII.



E 202. HYDRIA: TWO WOMEN BATHING.

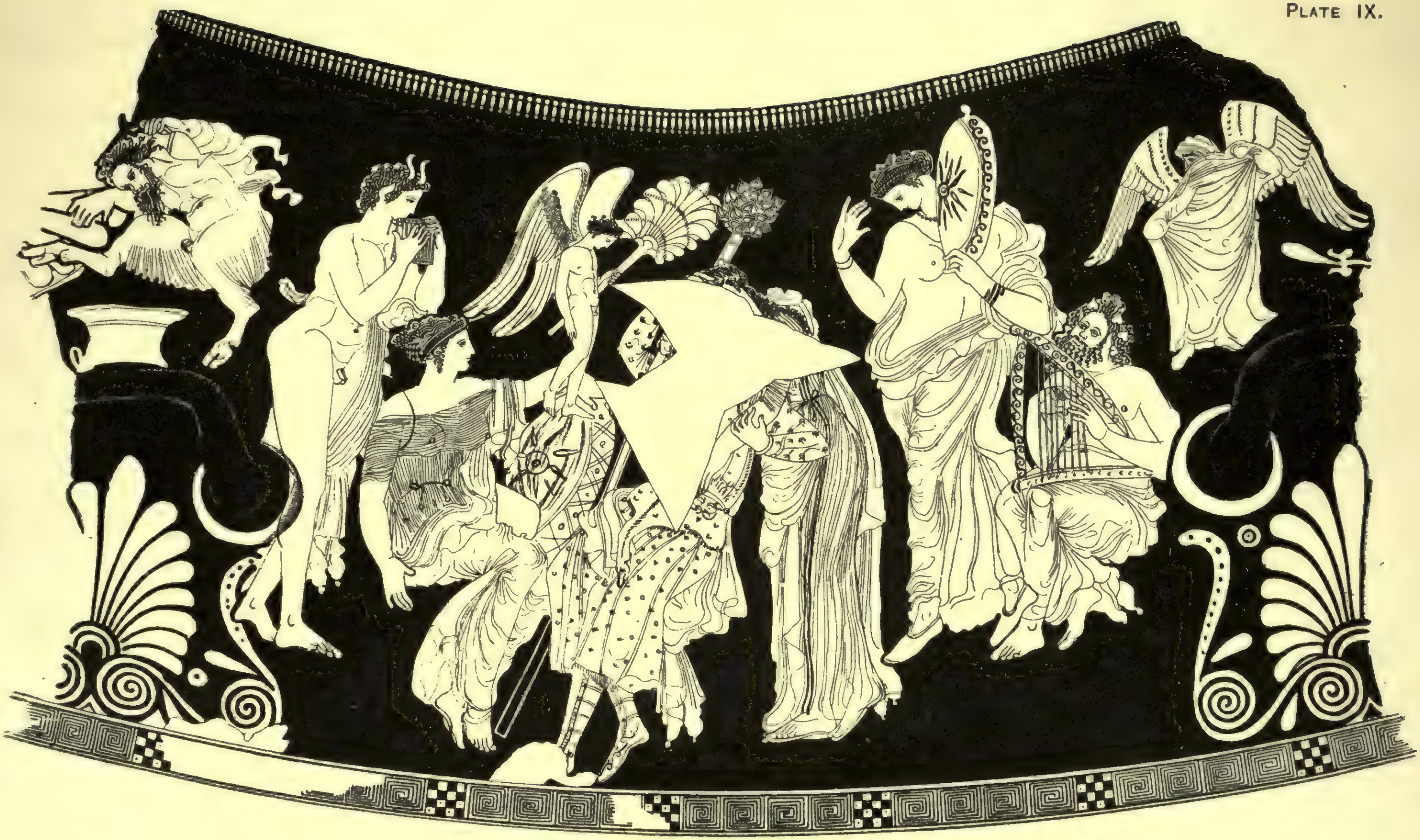


E 207. HYDRIA: TOILET-SCENE.



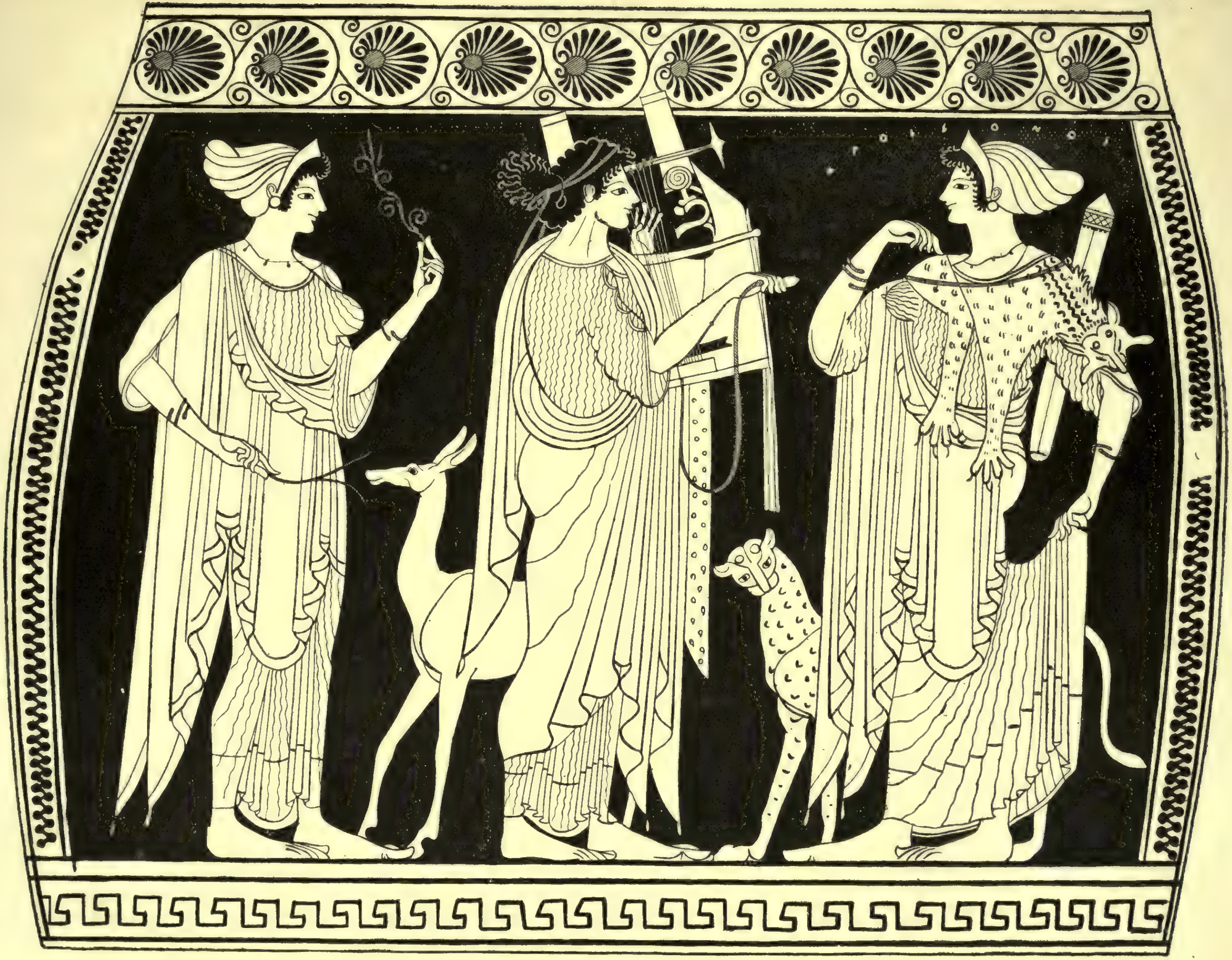
E 218. HYDRIA: TOILET-SCENE.

PLATE IX.

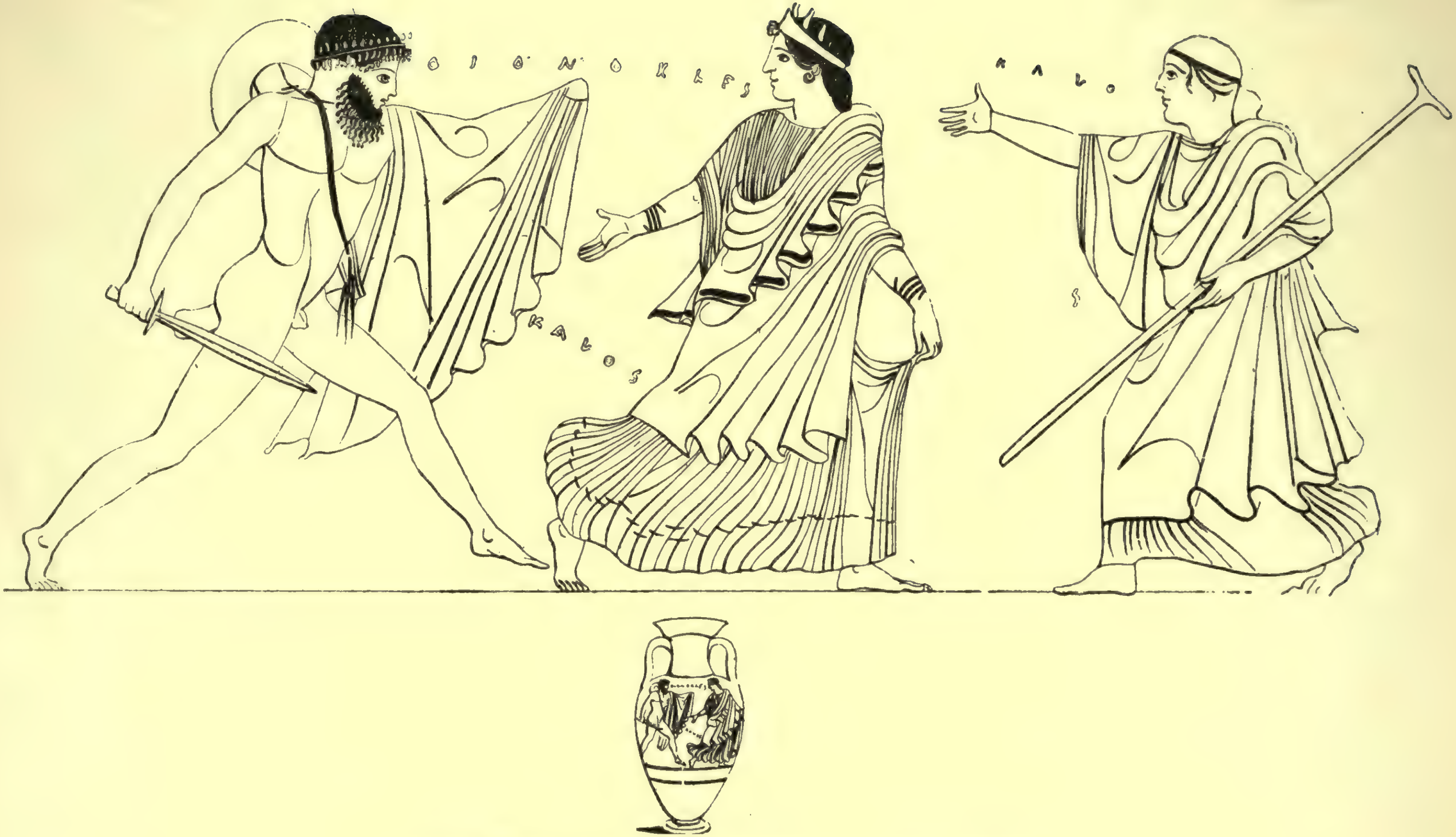


E 228. HYDRIA: DIONYSOS AND THIASOS.

PLATE X.

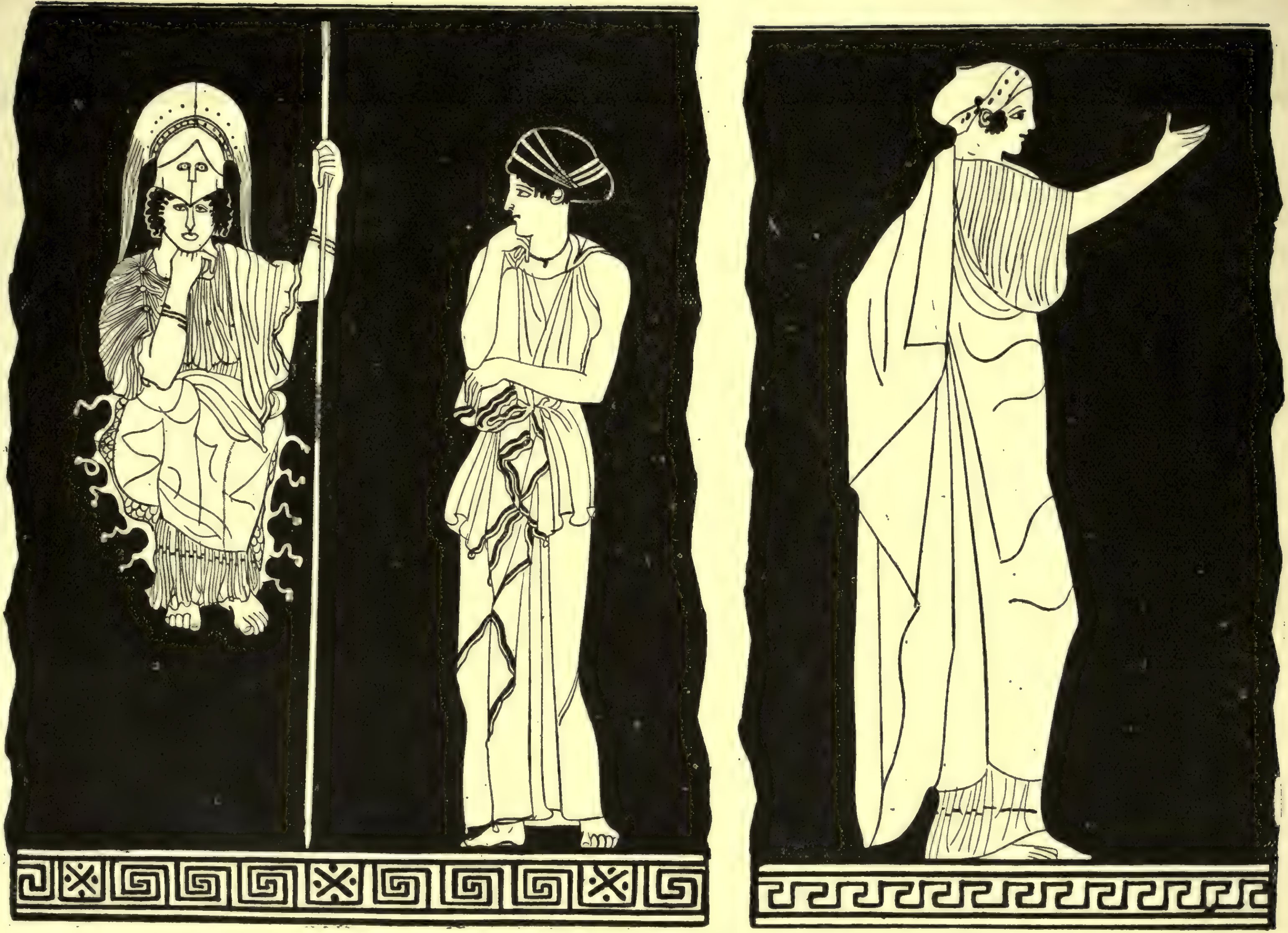


E 256. AMPHORA: APOLLO, ARTEMIS, AND LETO.



E 294. NOLAN AMPHORA: TYPE OF MENELAOS PURSUING HELEN.

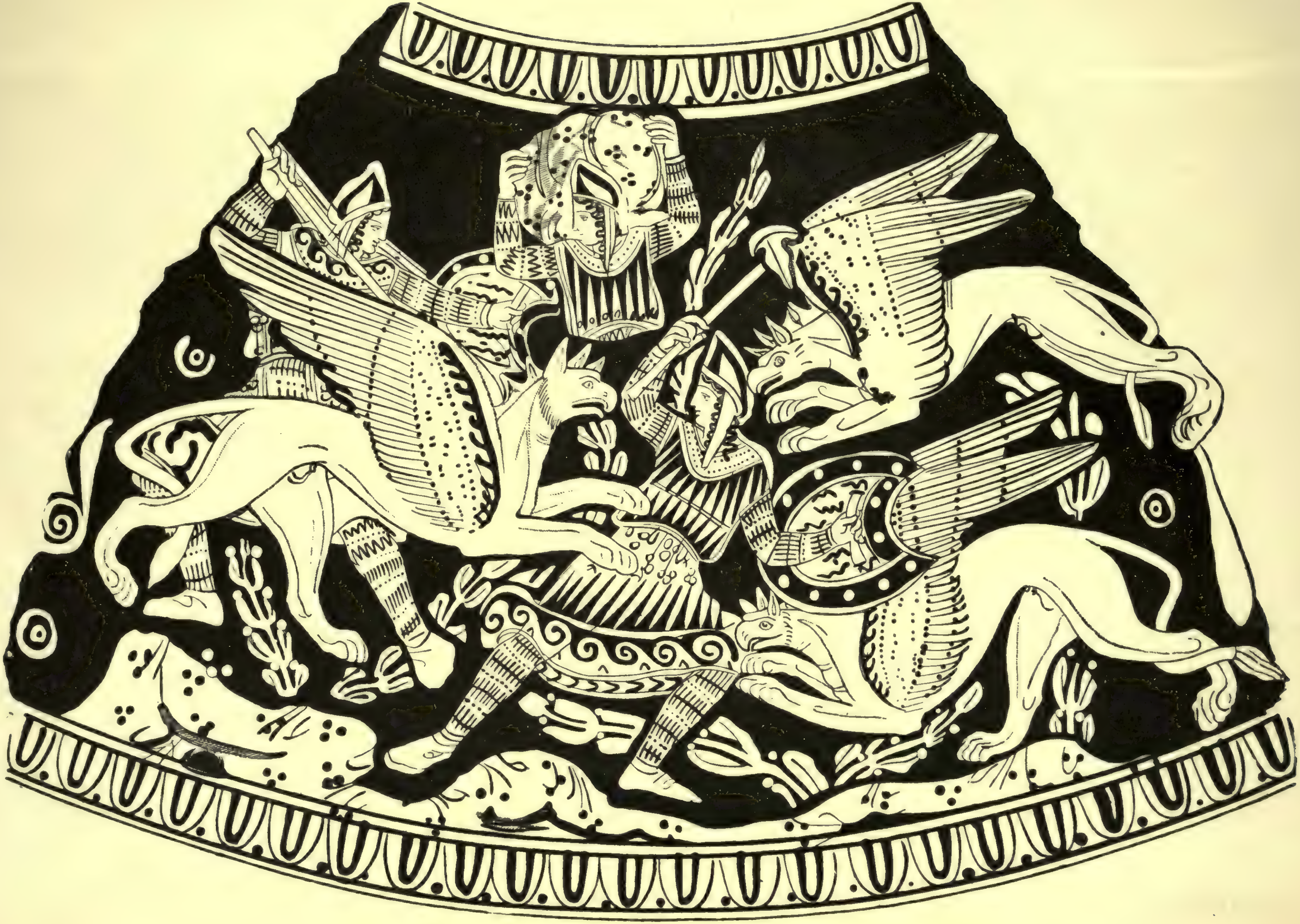
Plate XII.



E 316. Nolan Amphora: (*a*) Athenè and Woman; (*b*) Woman.

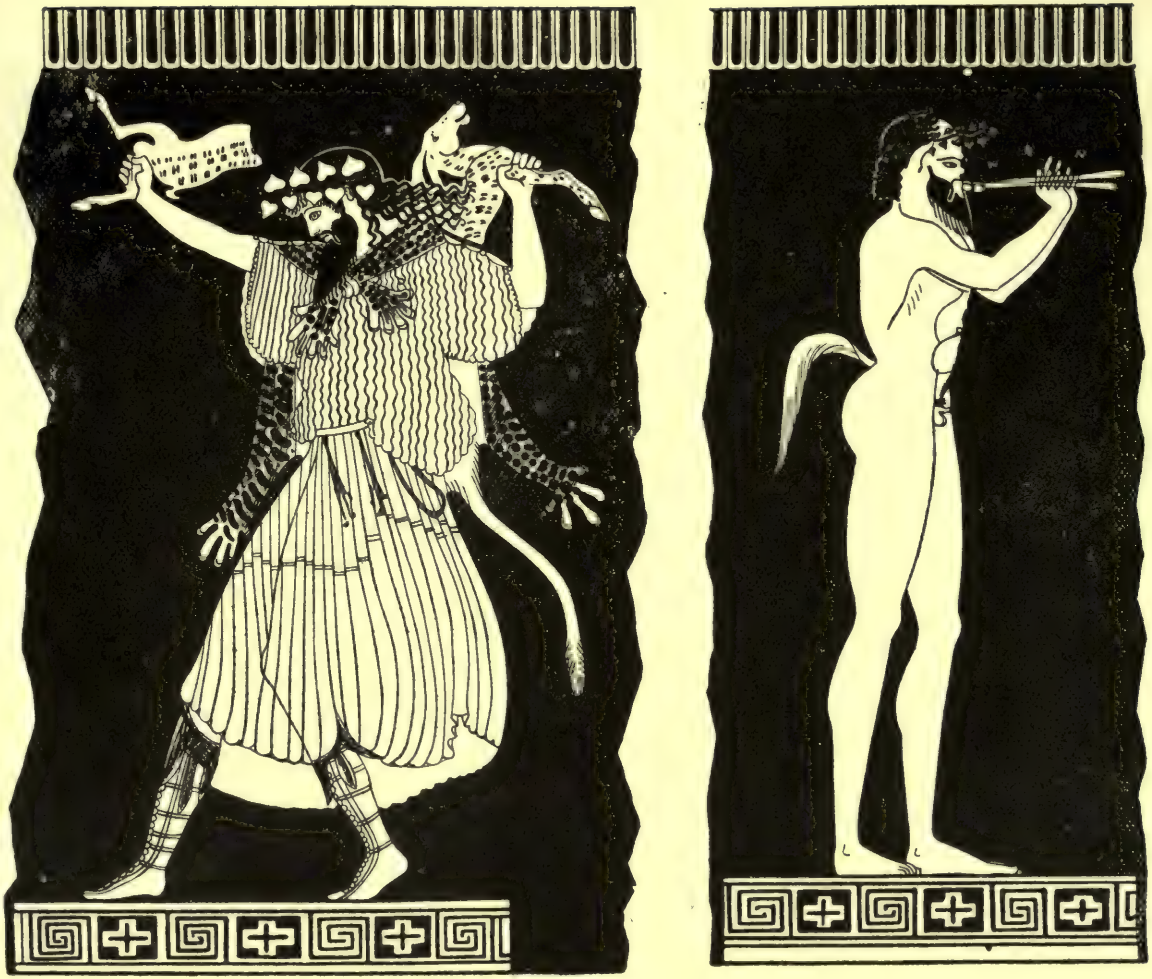
E 434. Pelikè : Contest of Gryphons and Arimaspi.

PLATE XIV.



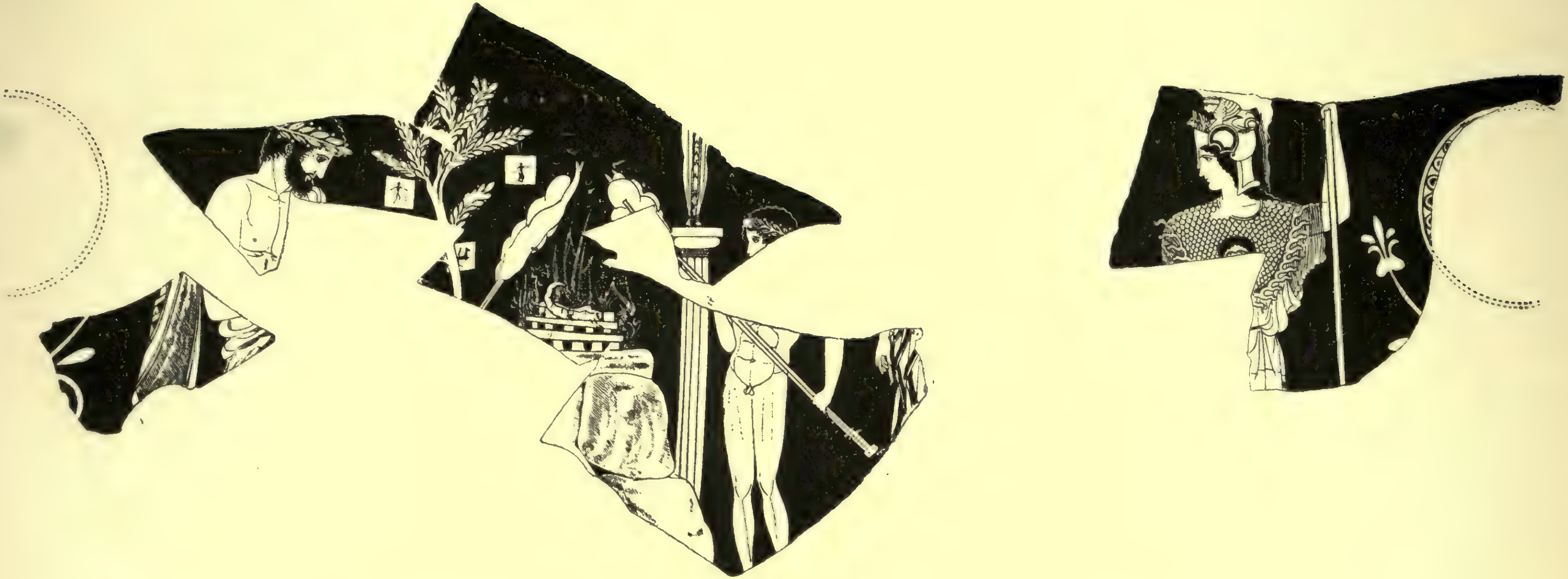
E 434. PELIKÈ : CONTEST OF GRYPHONS AND ARIMASPI.

PLATE XV.



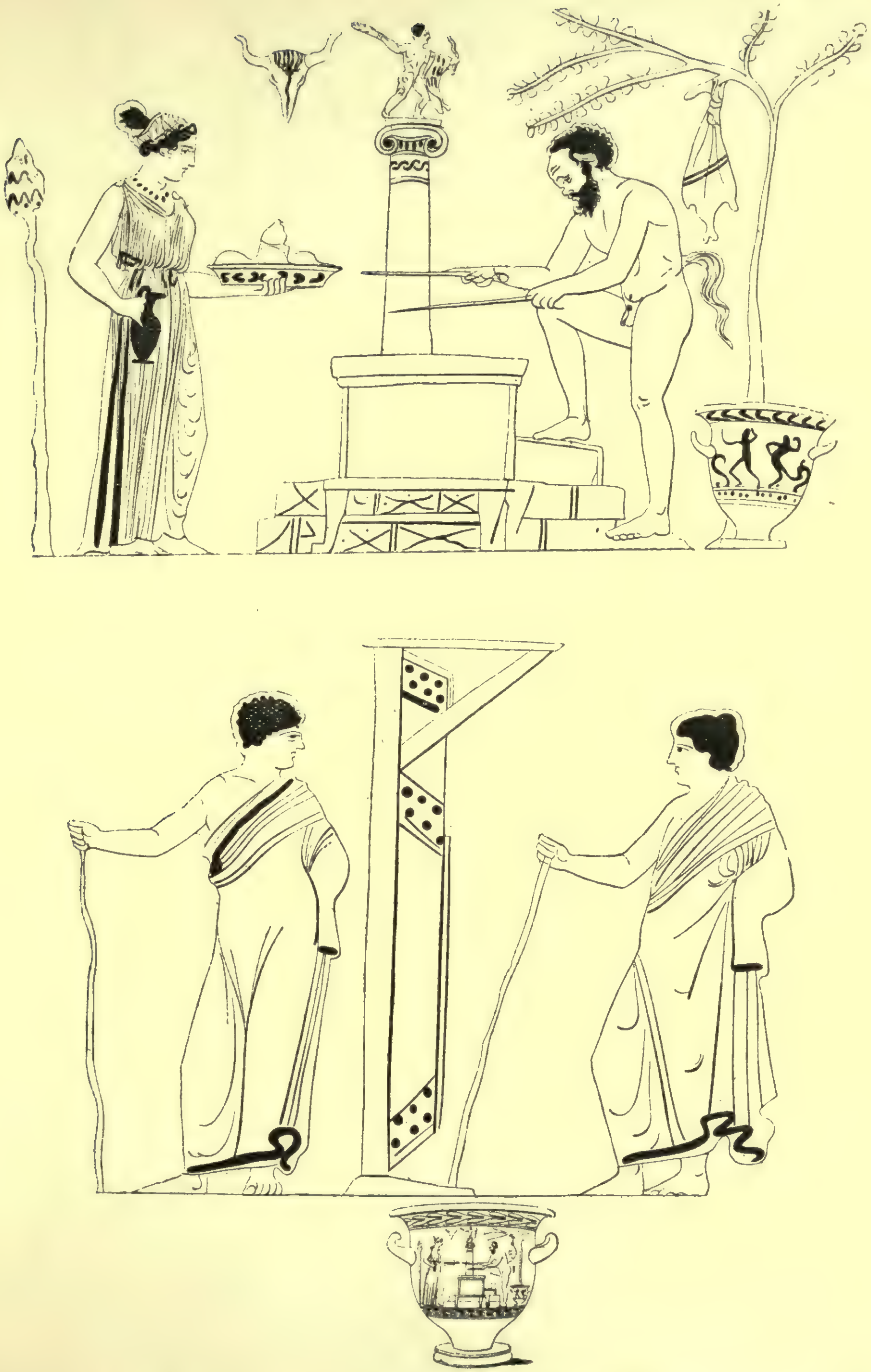
E 439. STAMNOS: (*a*) DIONYSOS CHIMAEROPHONOS; (*b*) SEILENOS PLAYING FLUTES.

PLATE XVI.



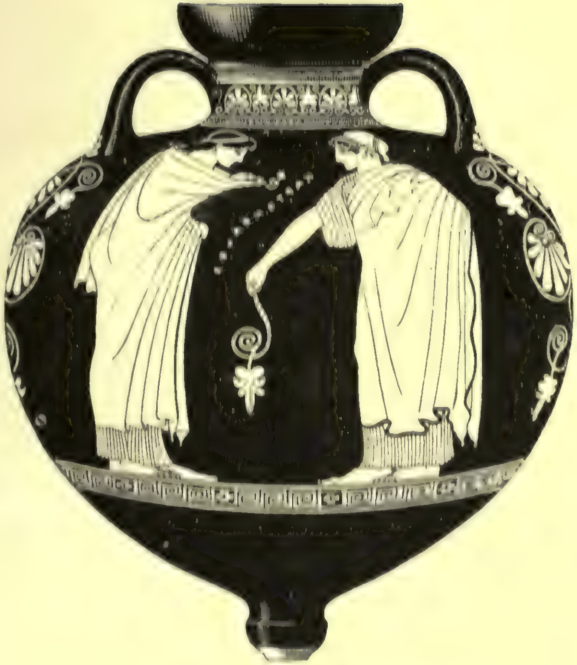
E 494. FRAGMENTS OF BELL-CRATER: HERACLES SACRIFICING.

PLATE XVII.

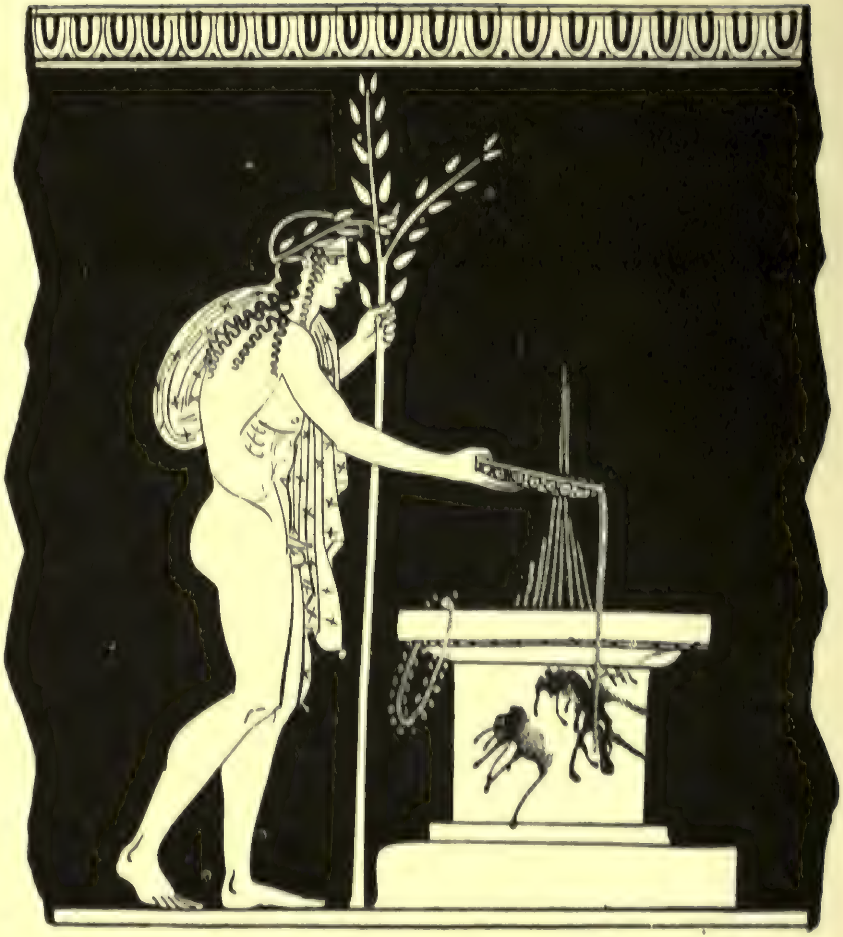


E 505. BELL-CRATER: (*a*) SACRIFICE TO HERACLES; (*b*) TWO EPHEBI.

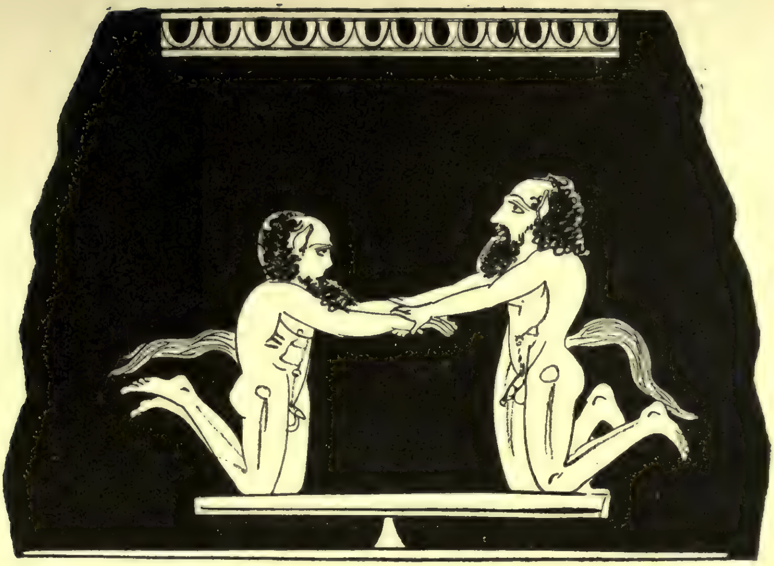
Plate XVIII.



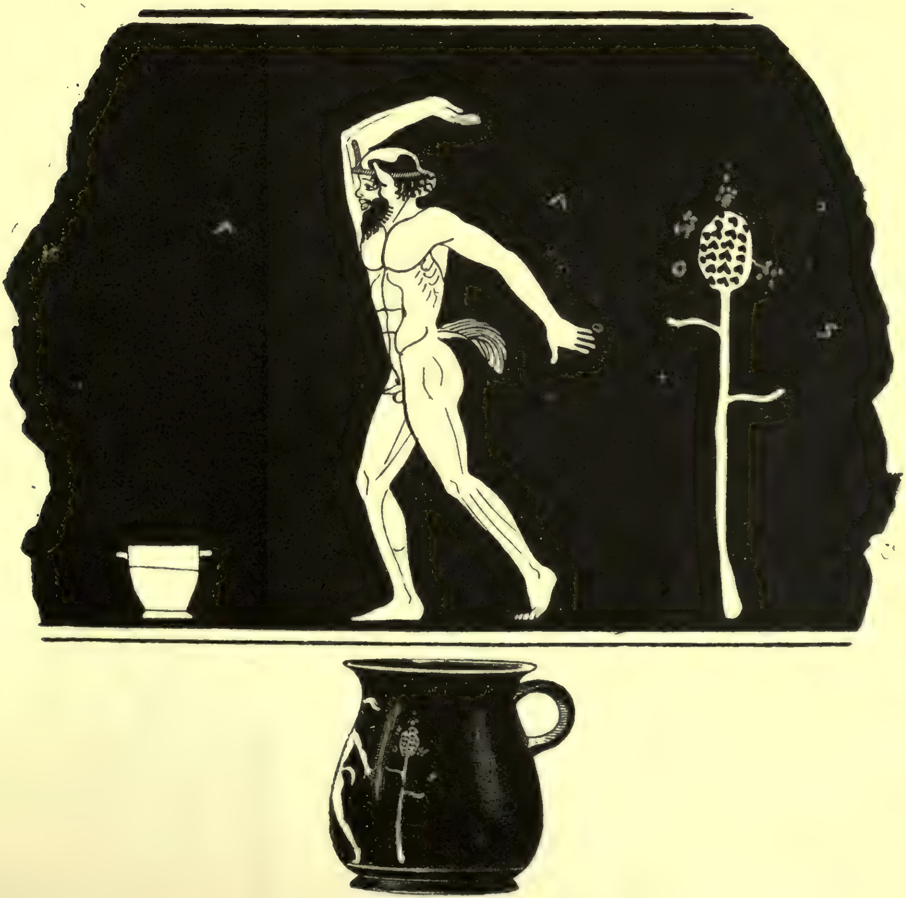
E 350. Diota: Two Women.



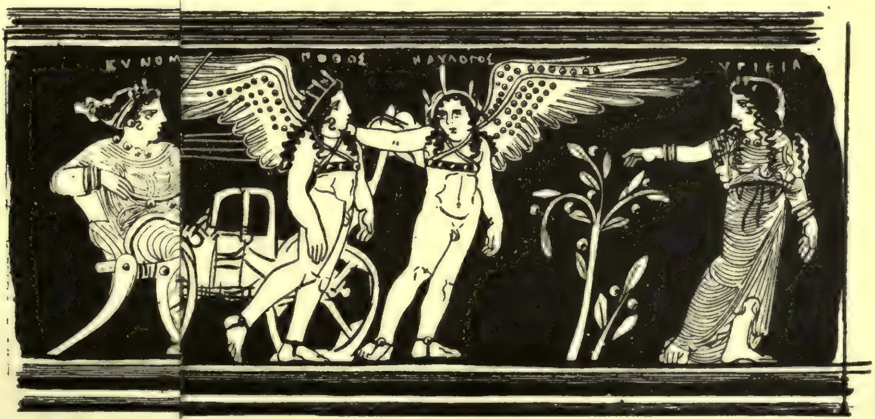
E 516. Oinochoë: Apollo.



E 387. PELIKÈ: SEILENI AT SEE-SAW.



E 570 CUP: SEILENOS.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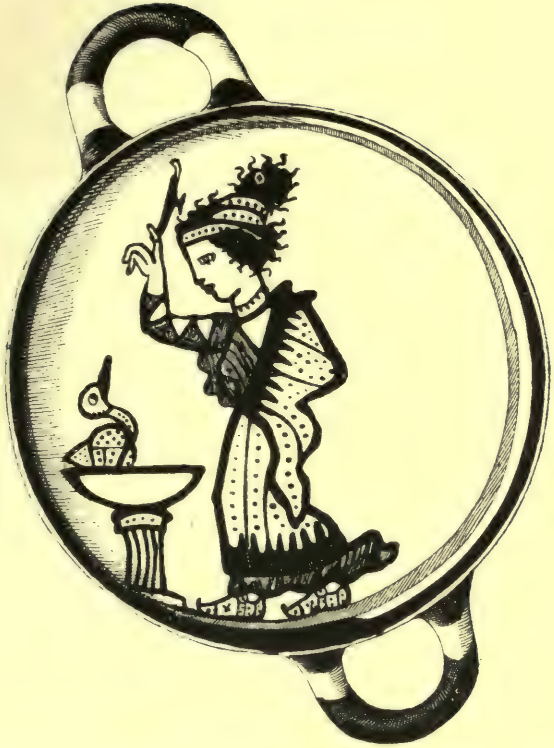
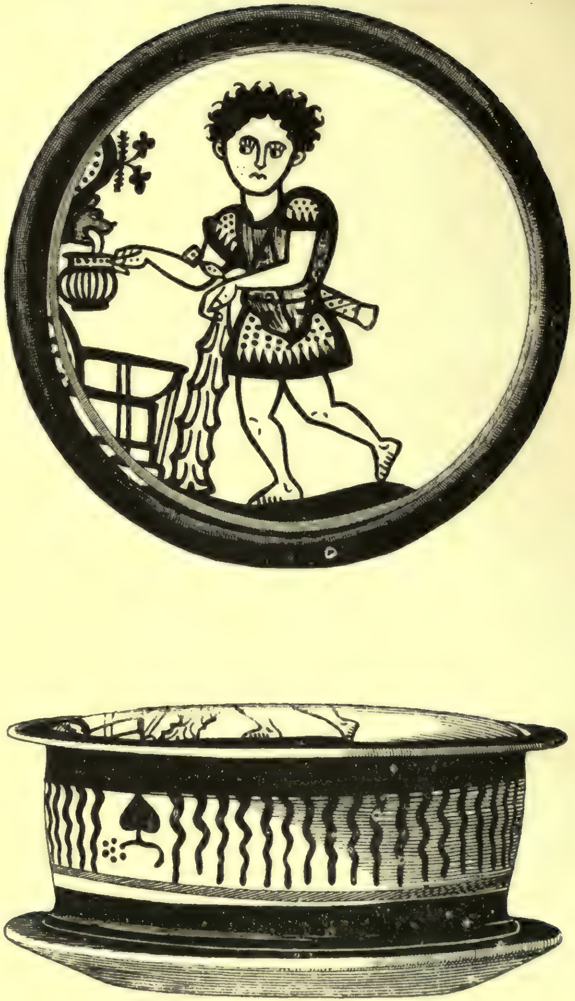
ΠΟΘΟΣ
ΗΔΥΛΟΓΟΣ
ΥΓΙΕΙΑ

Plate XXI.

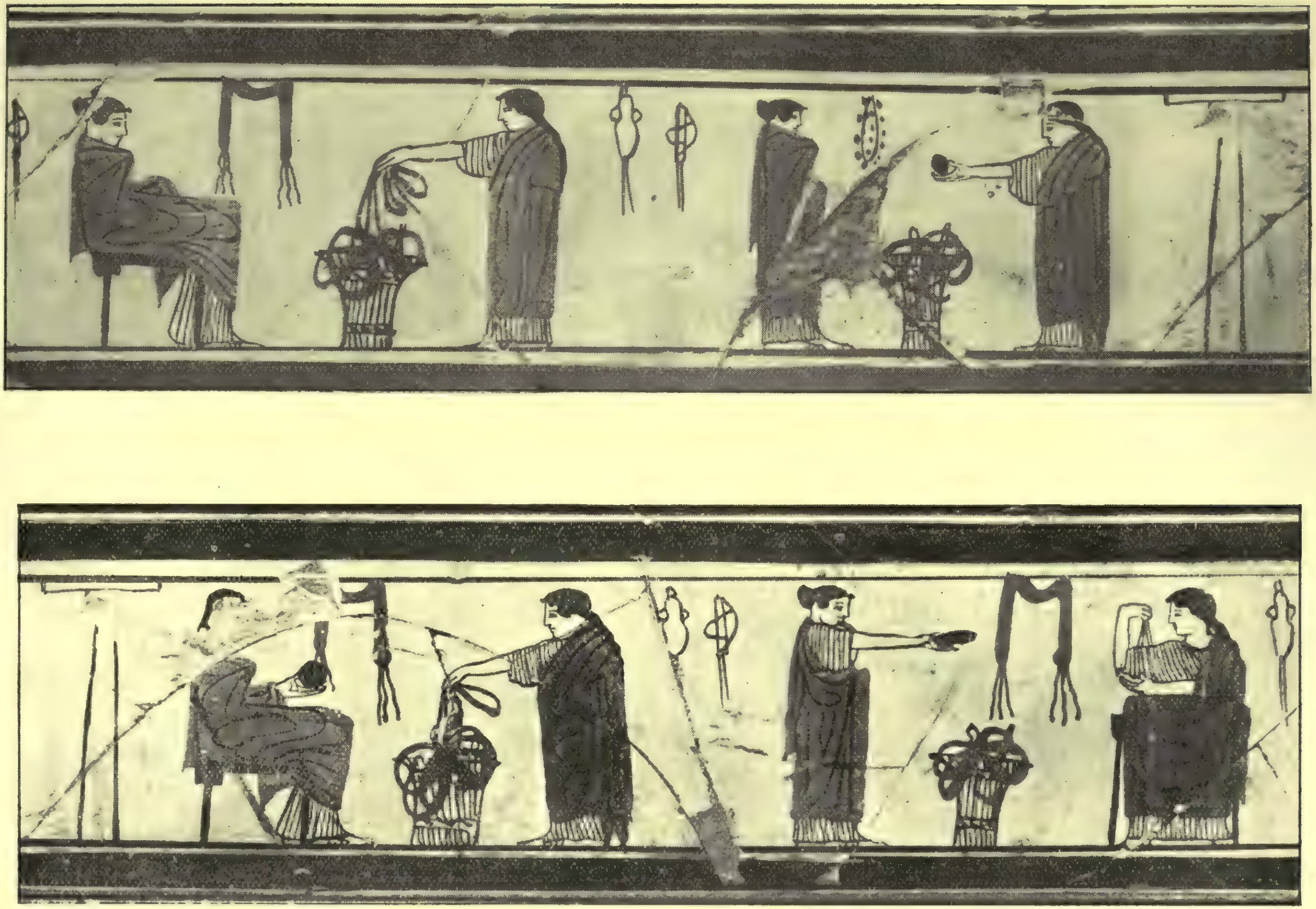


E 813. Bœotian Kylix: Woman playing Cottabos.

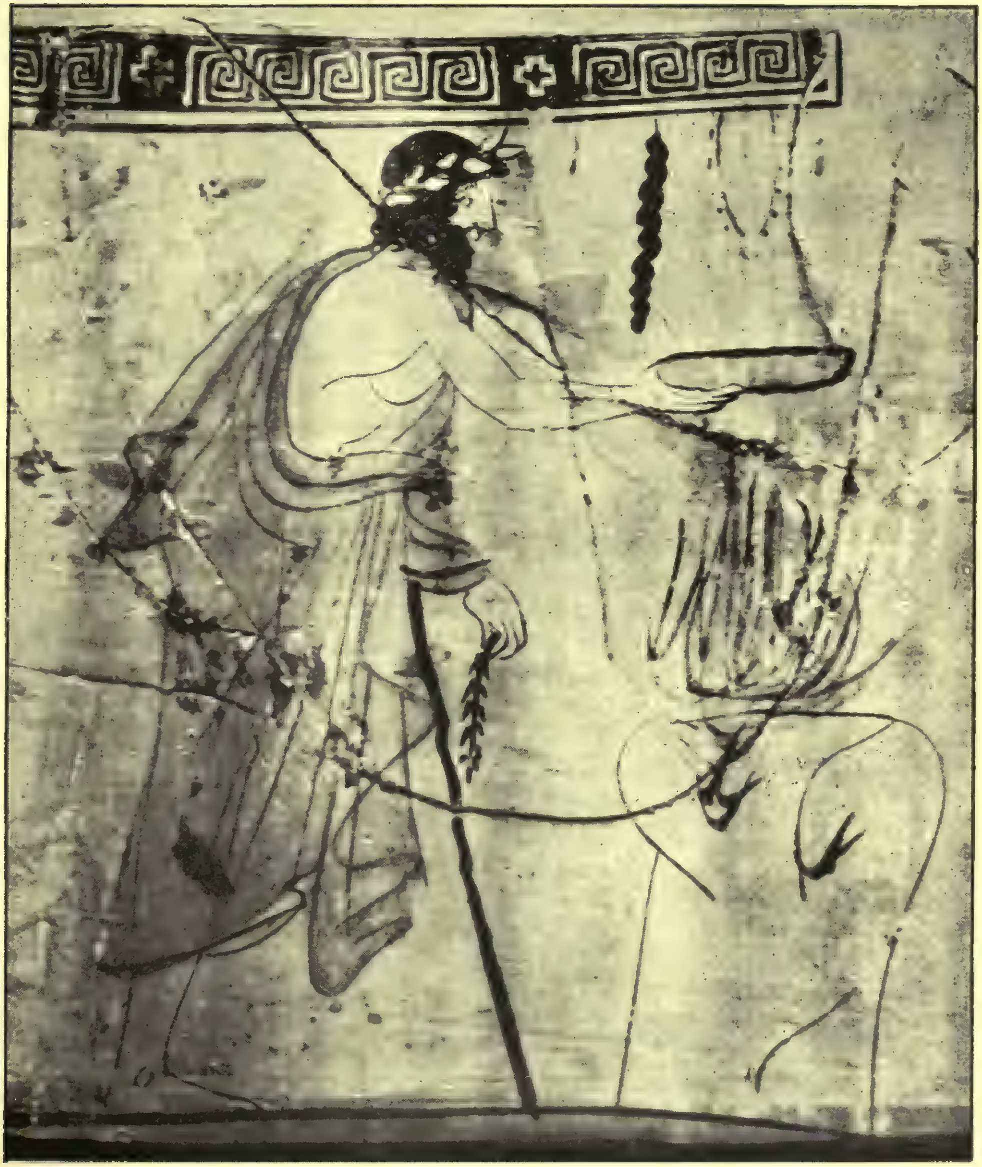


E 814. Bœotian Pyxis: Heracles at Fountain.

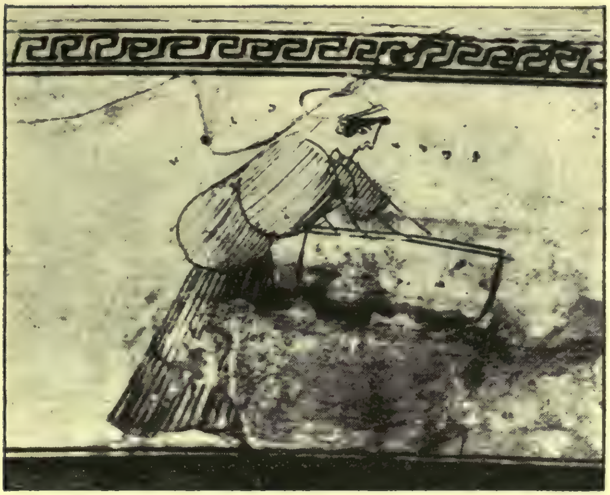
Plate XXII.



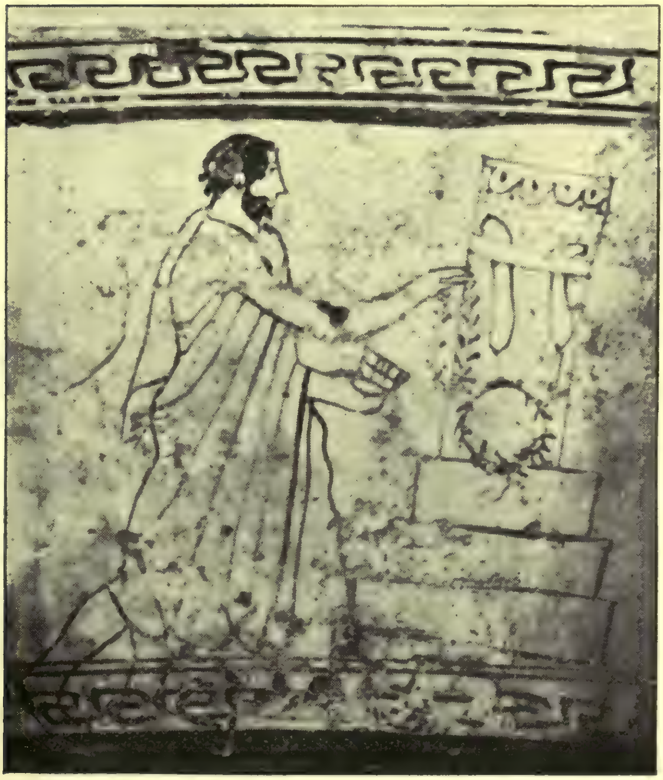
D 12. Pyxis with Designs on White Ground: Women at Toilet.



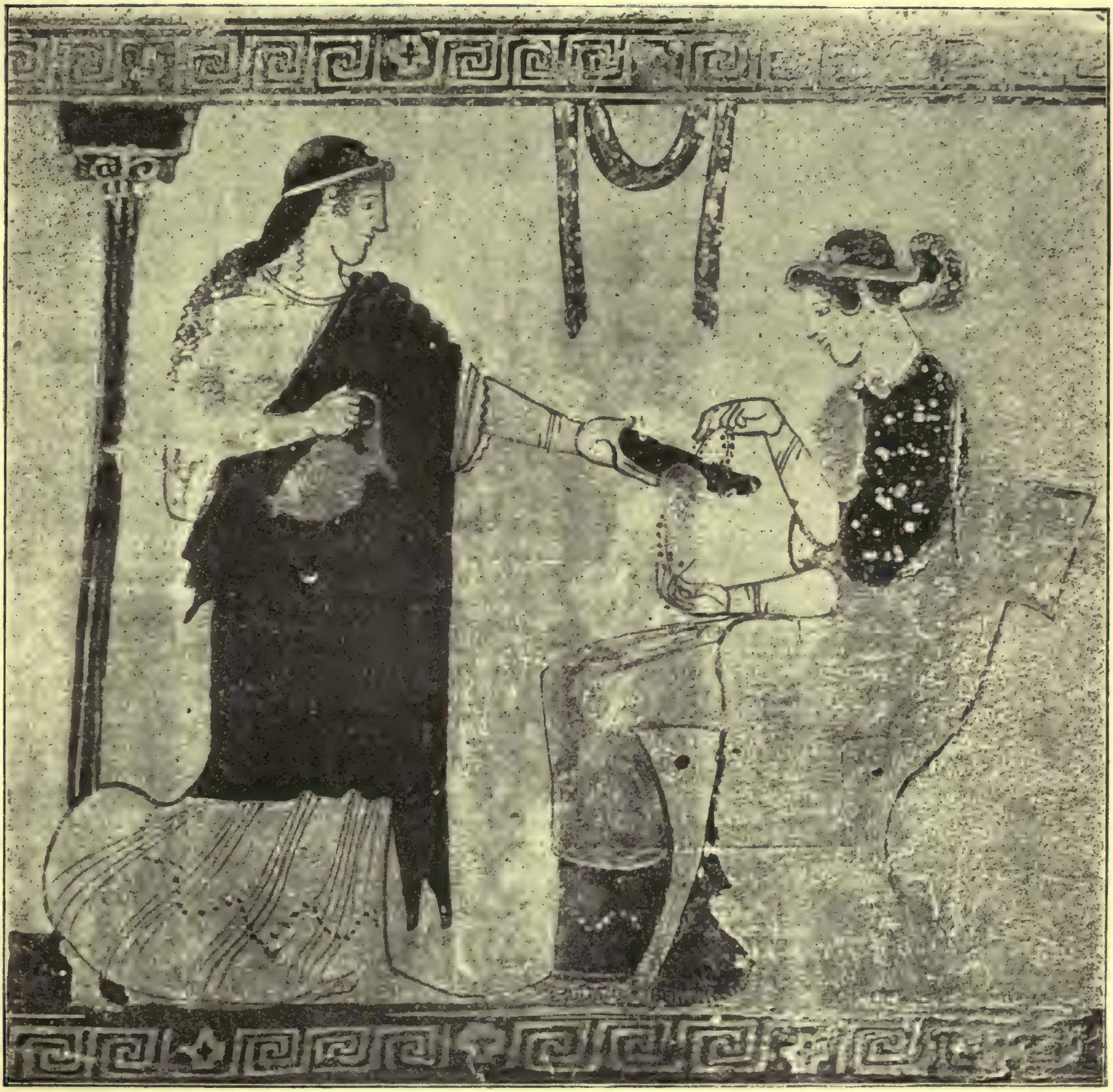
D 25. WHITE LEKYTHOS: SACRIFICE.



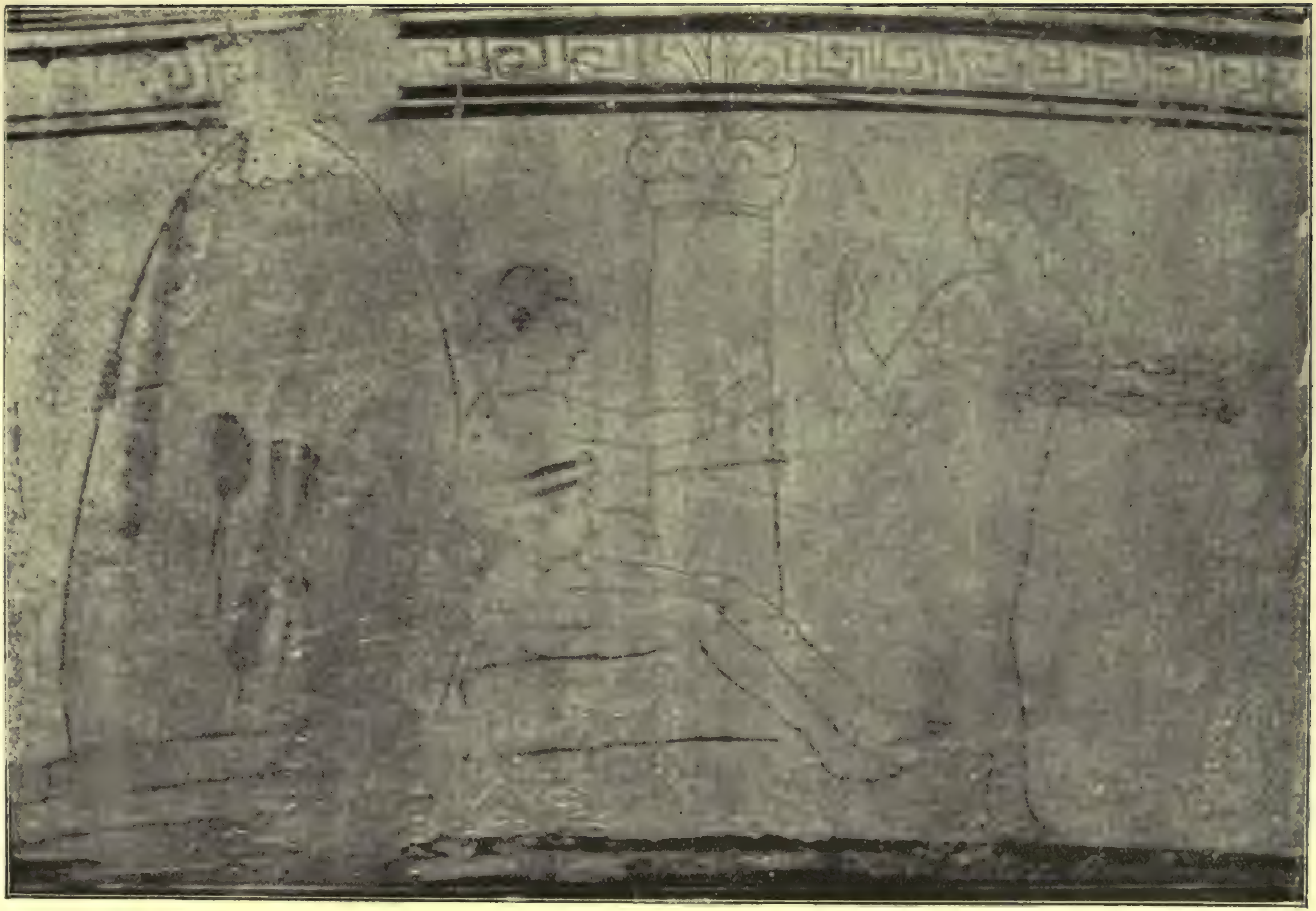
D 29. WHITE LEKYTHOS: WOMAN AT LOUTRON.



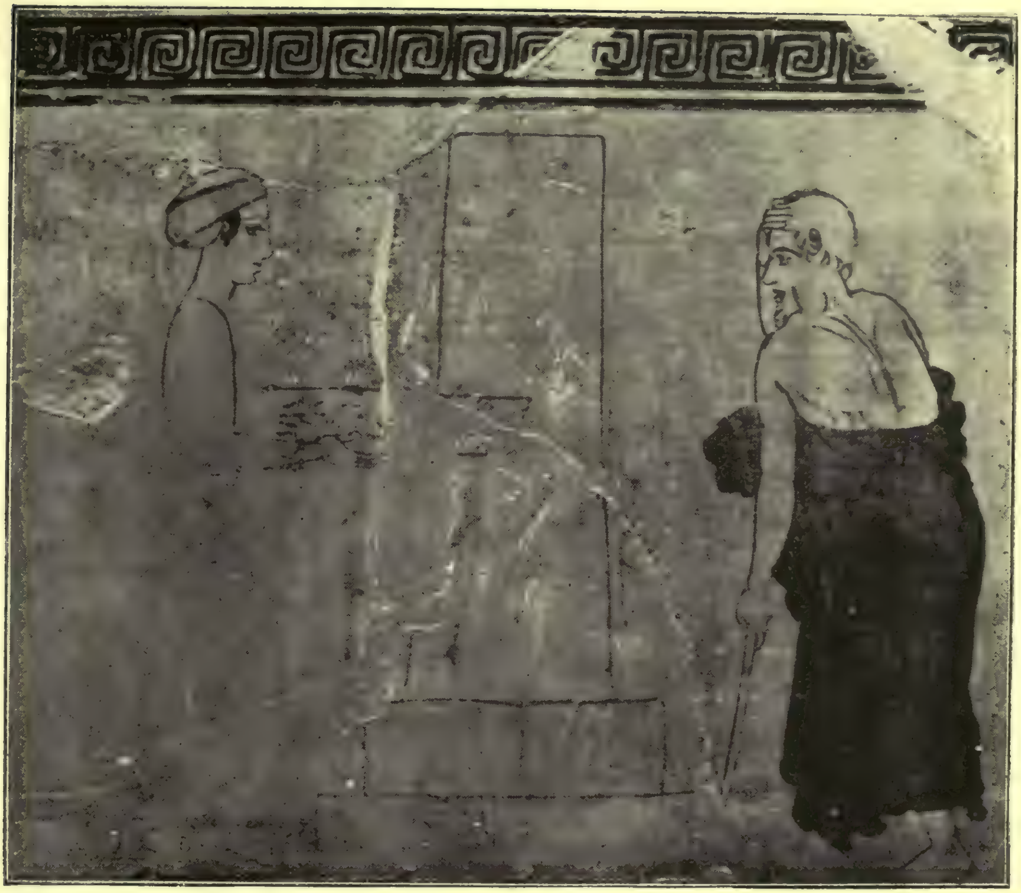
D 38. WHITE LEKYTHOS: OFFERINGS AT A TOMB.



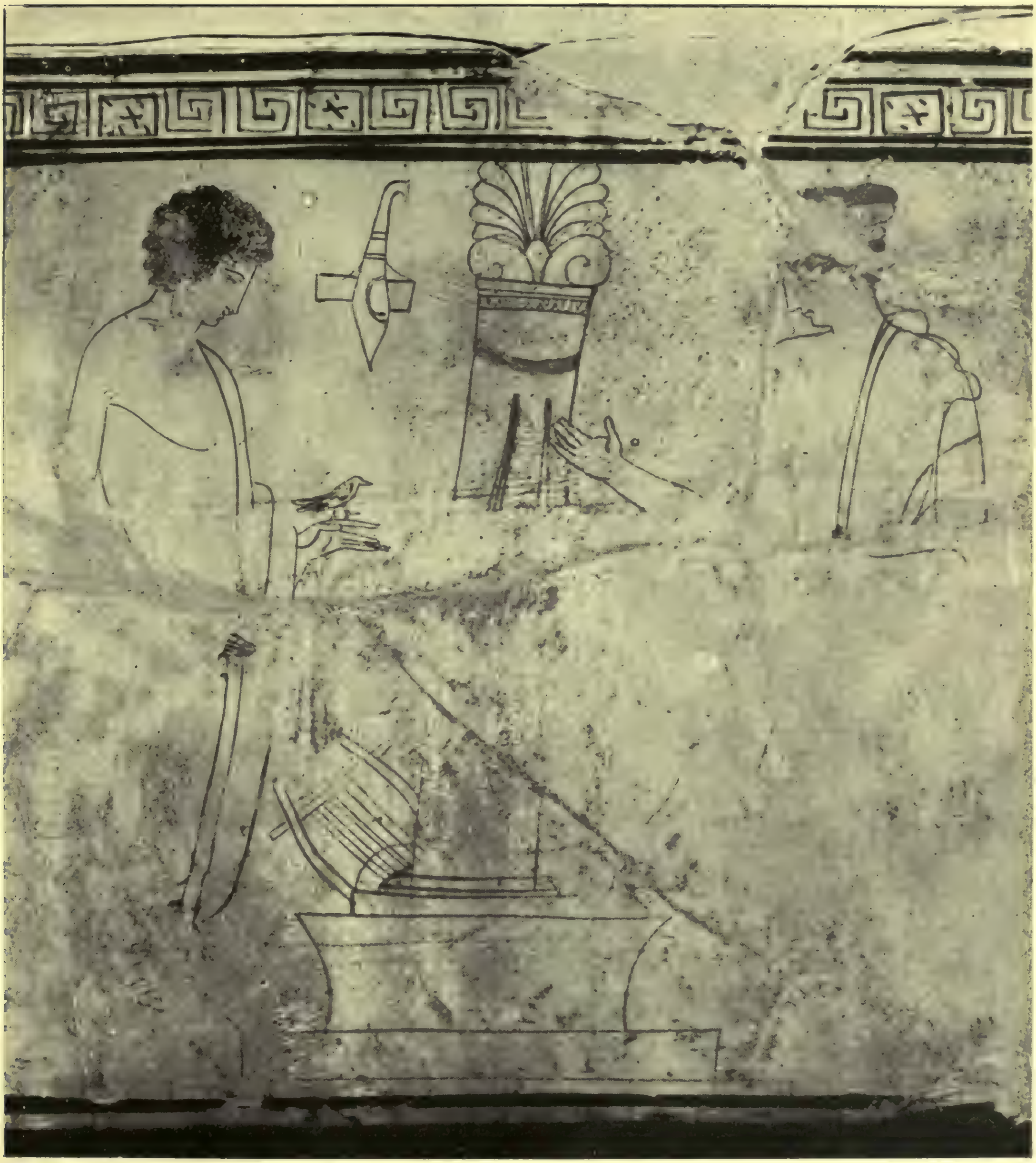
D 47. WHITE LEKYTHOS: TWO WOMEN.



D 64. WHITE LEKYTHOS: OFFERINGS AT TOMB.



D 67. WHITE LEKYTHOS: OFFERINGS AT TOMB.



D 69. WHITE LEKYTHOS: OFFERINGS AT TOMB.

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